THE ART OF Reading and Writing *ENGLISH*:

OR,

The Chief Principles and Rules of *Pronouncing* our *Mother-Tongue*, both in Proſe and Verſe; with a Variety of Inſtructions for *True Spelling*.

Written at firſt for Private Uſe, and now Publiſhed for the Benefit of all Perſons who deſire a better Acquaintance with their Native Language.

By *I. WATTS.*

Extera quid quærit, ſua qui vernacula neſcit?
Engliſhed thus:
Let all the Foreign Tongues alone,
'Till you can ſpell and read your own.

The FOURTH EDITION.

LONDON,

Printed for EMAN. MATTHEWS, *at the* Bible *in* Pater-Noſter-Row; R. FORD, *at the* Angel, *and* R. HETT, *at the* Bible *and* Crown, *both in the* Poultrey, *near* Stocks-Market. 1734.

TO

Mrs. SARAH,
Mrs. MARY,
Mrs. ELIZABETH,
} ABNEY,

Daughters of Sir THOMAS ABNEY, Knt. and Alderman of *London*.

My Honoured Young FRIENDS;

WHEN it pleaſed God to afford me the firſt Degrees of Releaſe from a long and tireſome Weakneſs, I thought myſelf bound to make my beſt Acknowledgment of that uncommon Generoſity and Kindneſs of your honoured Parents, by which I was firſt invited into your Family, and my Health began to be reſtored. Nor could I do any thing more grateful to them, nor more plea-

ſing to my ſelf, than offer my Aſſiſtance in ſome part of your Education, while I was uncapable of more publick Work.

I began therefore at the firſt Principles of Learning, that I might have Opportunity to correct any leſſer Miſtakes of your youngeſt Years, and to perfect your Knowledge of our Mother-Tongue: For this purpoſe, when I found no *Spelling-Book* ſufficient to anſwer my Deſigns, I wrote many of theſe *Directions*; but my Health was ſo imperfect, that I was not able, at that time, to tranſcribe and finiſh this little Book, which was deſigned for you.

Thus it lay by neglected ſome Years, 'till a Charity-School aroſe at *Cheſthunt* in *Hertfordſhire*, raiſed and ſupported by the diffuſive Good-

Goodneſs of your Family, in concert with the pious Neighbourhood. Then was I requeſted, and even provoked to put the laſt hand to this Work, for the better Inſtruction of the Children that were taught there; tho' I muſt confeſs, it has grown up, under my Reviews of it, to a much larger ſize than I ever intended.

But, *Ladies*, I take the freedom to make you my ſole Patroneſſes in this Affair; for I ſcarce know any thing elſe that can effectually defend me, for laying out ſo many Hours in theſe Rudiments of Learning, but a Deſire to be made uſeful in leſſer Services, while I am cut off from greater; and the Duty of Gratitude to an excellent Houſehold, where ſo many Years of my Affliction have been attended with ſo rich a Variety of Conveniences

and Benefits: And now I ask your leave to offer it to the Publick.

May the valuable Lives of Sir *Thomas Abney*, and his honoured Lady be prolong'd as Bleſſings to the World; while the Kindneſs they have ſhown me, is ſignally and plentifully rewarded from Heaven with Bleſſings on all your Heads: And may the little ſhare I have had in aſſiſting your Education be improved by Divine Providence and Grace, to your Temporal and Everlaſting Welfare. So prays

Your Affectionate Inſtructor,

And Obliged

Humble Servant,

Theobalds in *Hertfordſhire*, July 31. 1720.

I. Watts.

THE

PREFACE.

THE Reader is briefly informed in the Title-Page, what is the general Design of this little Book, and who are the Persons that may hope to profit by it. The Dedication sufficiently acquaints him with the Occasion of this Composure: And since Custom has taught the World to expect a Word or two of Address in the first Leaves of a Book, it shall be the Business of the Preface to offer a few things which relate to the Methods of teaching to read and write English, and to declare a little more particularly what may be expected from this Attempt.

My

My learned Friends will eaſily forgive me, that I did not write for them, who are fitter to be my Inſtructors, in a Science which has never been my profeſt Buſineſs: I expect rather they will reprove me for deſcending from nobler Studies, to employ my Thoughts on ſo mean a Subject. Now, if I had a mind to flatter my Ambition, I would call in ſeveral Great Names to anſwer for me. Shall thoſe renowned Divines and Mathematicians, Biſhop Wilkins, *and Dr.* Wallis; *ſhall* Milton, *that nobleſt of Poets, and* Ray, *that pious Philoſopher, buſy themſelves in Grammars, and Dictionaries, and Nomenclatures, and employ their Meditations on Words and Syllables, and that without ſinking their Character? Then ſurely I may tread in their Steps, and imitate ſuch Patterns, without Diſgrace.*

But I will content myſelf with a much plainer Apology, and confeſs to the World that I think nothing of this nature too mean for me to lay out a few Weeks of my Life upon, for the Service of a Family, to whom, under God, I owe that I live: For when I had ſurvey'd Grammars, *and* Spelling-Books, *for this*

this Service, I found none of them perfectly answer my Design; that is, to lead English *Readers into an easy acquaintance with their Mother-Tongue, without constraining them to acquire the Knowledge of other Languages. And tho' I did not set myself at first to write these Directions for the Publick, yet, since they are written, surely I may offer them to the World without Offence.*

'Tis not my Ambition, by this Composure, to supplant the Primer, *or the* Spelling-Book. *This Book was not written to stand in their stead; yet since it lies naturally in my way, I will venture to speak my Sentiments concerning the best way of composing them.*

'Tis the Custom of common Spelling-Books, *in the* first Part *of them, after the Letters, to join Consonants and Vowels together in various Forms; then to make Tables of common Words, of one, two, three, and more Syllables: After these, they place Catalogues of Proper Names, dividing them all into their distinct Syllables; and I think this Method is happily and judiciously contrived for the Ease of the Teacher, and the Profit of the Learner.*

In

In this Part, all the Words ſhould be ranged in diſtinct Tables, according to their Accents on the firſt, ſecond, or following Syllables; and the Conſonants which are pronounced double, ſhould have a double Accent upon them, as Mr. Dyche *has contrived, and Mr.* Munday *has ſince improved.*

At the End of this firſt Part *of the Book, three or four Pages would be ſufficient juſt to tell the young Scholars briefly, which are* Vowels, *which are* Conſonants, *which are* Diphthongs; *and to teach them the common Stops of* Comma, Colon, *and* Period, *with the Marks of the* Ten Figures, &c. *till they grow up to be fit for a fuller Acquaintance with all theſe things.*

But, I think, the ſecond Part *of a Spelling-Book would be much better compoſed of* Leſſons *for Children of various Kinds: Wherein there ſhould be not only ſuch* Praxes *on the Words of different Syllables, as Mr.* Dyche *has framed, but ſeveral eaſy Portions of Scripture collected out of the* Plaſms, *and* Proverbs, *and the* New-Teſtament, *as well as other little* Compoſures, *that might teach them Duty and Behaviour to-*

towards God and Man, Abroad and at Home. Then I would place ſome Pages of ſhort Sentences *to diſcourage the* Vices *to which Children are moſt addicted: Then a Catalogue of common* Engliſh Proverbs: *After this, ſome of the more* difficult Parts of the Scripture, *with* Proper Names *in it, chuſing out ſuch Verſes, as may, at the ſame time, entertain the Child with ſome agreeable Notices of Sacred Hiſtory. Next to this might be added ſome well-choſen, ſhort, and uſeful Stories, that may entice the young Learner to the Pleaſure of Reading; ſomething of the* Hiſtory of Mankind, *a ſhort Account of* England, *or the common Affairs of our Nation: And the World will forgive me, if* I *ſhould ſay, let a few Pieces of* Poeſy *be added; and let the Verſe be of various kinds, to acquaint the Learner with all ſorts of Subjects and Manners of Writing, that he may know how to read them when they are put into his hand. And if the Author would add proper ſhort* Prayers *and* Graces *for Children, he has my hearty Approbation. After all, it would not be amiſs if a Leaf or two were employ'd in ſhowing the*

Child

Child how to read written *Letters, by a Plate of Writing in the* Secretary *and the* Round-Hand *graven on purpose; as well as the* Lord's-Prayer, *or* Creed, *or ſome ſuch ſhort Specimen repeated in the* Roman, *the* Italian, *the* Old Engliſh, *and the* written *Letters. I ſhould rejoice to ſee a good* Spelling-Book *framed according to this* Model.

Then, if I might be thought worthy to give Advice to the Teachers, I would perſuade them to follow this Method, (viz.) *Let the Children learn to know the Letters, and a great part of the ſingle Syllables, as they are ranked in* Spelling-Books, *before they read any thing elſe; and be ſure that they are well taught to give the full Force and Sound of the Vowels and Conſonants, as they are variouſly joined.*

Then let them have two ſorts of Tasks appointed every day; one in the Tables, *or* Catalogues of Words in the firſt Part, *and one in the* Leſſons of the ſecond Part. *Thus they would learn at the ſame time ſomething valuable and uſeful in Life, as well as the* Art of Reading. *And by this Means alſo the Child would have ſome Variety in his*

Learning,

Learning, to render it more pleasant.

The Book that I have written is supposed at least to follow the first reading of such a Spelling-Book; *or, which is all one, to be written for those who are a little accquainted with* Reading: *for the* Art of Reading *is best begun like the* Art of Speaking, *and that is, by* Rote, *tho' 'tis best improved and perfected by* Rules.

The Manner in which I would advise the Perusal of this little Book, so far as is necessary for Children, should be this: When they give their Spelling-Books *a second reading, or (for want of that) when they begin their Bible, let them also begin such Parts as their Master shall chuse out of this Book: and thus they should have two sorts of Lessons every day again; and by the one they would learn* Rules *which they should carefully put in practice in the other.*

But my chief Hope is to improve the Knowledge of Persons advanced beyond Childhood; *tho' I have frequently, in the Book, address'd my Directions to Masters and their Scholars.*

I persuade myself that there are Thousands of young Persons, and many at full-

grown Age, who, for want of happier Advantages, may profit conſiderably in this univerſal Piece of Knowledge, by the Directions *that are here propoſed. They may learn to* read more uſefully *to thoſe who hear, as well as to* write more intelligibly *to thoſe who muſt read, if they will but enter into acquaintance with the* Principles *of their Native Tongue, and follow the Rules here preſcribed.*

'Tis not ſo eaſy a Matter to read well *as moſt People imagine: There are Multitudes who can read common Words true, can ſpeak every hard Name exactly, and pronounce the ſingle or the united Syllables perfectly well; who yet are not capable of reading ſix Lines together with a proper Sound, and a graceful Turn of Voice, either to inform or to pleaſe the Hearers; and if they ever attempt to* read Verſe, *even of the nobleſt Compoſure, they perpetually affect to charm their own Ears, as well as the Company, with ill Tones and Cadencies, with falſe Accents, and a falſe Harmony, to the utter Ruin of the Senſe, and the Diſgrace of the Poet.*

As

As for Spelling, *How wretchedly is it practiſed by a great Part of the unlearned World? For having never attained a good Knowledge of the general Force and Sound of the* Engliſh *Letters, nor the cuſtomary and various Uſe of* Diphthongs; *and being utter Strangers to the Derivation of Words from foreign Languages, they neither ſpell according to Cuſtom, nor to the Sound, nor the Derivation. When they have learn'd the Uſe of a Pen, they make ſuch a hideous Jumble of Letters to ſtand for Words, that neither the Vulgar nor the Learned can gueſs what they mean.*

Yet here I am ſenſible I muſt beg pardon of the Criticks, *that I have allowed my* Readers *to ſpell ſeveral* Engliſh *Words rather according to* Cuſtom, *and the preſent Pronunciation, than in the* Etymological *and Learned way; and that I have adviſed them ſometimes to ſpell Words of the ſame Sound, and the ſame Derivation, two different ways, if they have a different Meaning; as* Practiſe, *when it is a Verb, with an* ſ; *and when it is a Noun, with a* c: *For 'tis the Happineſs of any Language to diſtinguiſh the Writing, and (if it were poſ-*

poſſible) *the Sound alſo of every Word which has two diſtinct Senſes, as we do in the Words* Adviſe *and* Advice; *that neither Speech nor Writing might have any thing ambiguous.*

I hope they will forgive too, if I have allowed the Unlearned *to ſpell many of the ſame Words two ways, even when their Senſe is the ſame; as* Pretious *may be written with a* t, *or a* c. *Perhaps they may tell me, that* both theſe can never be right. *But in ſeveral of theſe Inſtances, the* Criticks *themſelves are at great variance, tho' the Matter is of too trifling Importance to be the Subject of Learned Quarrels: and* Cuſtom, *which is, and will be, Sovereign over all the Forms of Writing and Speaking, gives me Licence to indulge my* Unlearned Readers *in this eaſy Practice. I'll never conteſt the Buſineſs of Spelling with any Man; for after all the moſt laborious Searches into* Antiquity, *and the Combats of the* Grammarians, *there are a hundred Words that all the Learned will not ſpell the ſame way.*

I have by no means aim'd at Perfection, and ſhall not at all be diſappointed when the World tells me I have not attained

tained an Impoſſible. The Engliſh *Tongue being compoſed out of many Languages, enjoys indeed a Variety of their Beauties; but by this Means it becomes alſo ſo exceeding irregular, that no perfect Account of it can be given in certain* Rules, *without ſuch long Catalogues of perpetual* Exceptions *as would much exceed the* Rules *themſelves. And after all, too curious and exquiſite a Nicety in theſe minute Affairs, is not worth the tedious Attendance of a reaſonable Mind, nor the Labours of a ſhort Life. If what was compoſed for* Private *Uſe, may be made a* Publick *Advantage, and may aſſiſt my Country-Men to a little more Decency and Propriety in* Reading *and* Spelling, *than heretofore they practiſed, they will enjoy the Benefit, and I ſhall rejoice to find that the Service is more extenſive than my firſt Deſign.*

Thoſe who have a mind to inform themſelves more perfectly of the Genius and Compoſition of our Language, either in the Original Derivation of it, or in the preſent Uſe and Practice, muſt conſult ſuch Treatiſes as are written on purpoſe; amongſt which, I know none equal to that Eſſay towards a Practi-

cal Engliſh Grammar, *compoſed by Mr.* James Greenwood; *wherein he has ſhown the deep Knowledge, without the haughty Airs of a Critick; and he is preparing a new Edition, with great Improvements, by the friendly Communications of the learned World. When that ingenious Author has finiſhed the Work he deſigns, if he would deny himſelf ſo far, as to publiſh a ſhort* Abſtract *of the* three firſt Parts *of it, in two or three Sheets, meerly for the Inſtruction of common* Engliſh *Readers, I am well aſſured it would give them an eaſier and better acquaintance with the* Nature of Grammar, *and the* Genius of their Native Tongue, *than any Treatiſe that has ever yet come within my Notice.*

THE

THE ART OF *Reading and Writing* Engliſh: OR, The Chief Principles, &c.

CHAP. I.

Of Letters and Syllables.

1 *Queſtion.* HAT is Reading? *Anſ.* To read, is to expreſs written (or printed) Words by their proper Sound.

2 *Q.* What are Words made of?

A. Words are made of Letters and Syllables either one or more; as *I, by, Fire, Water.*

3 *Q.*

3 *Q.* What is a Letter?

A. A Letter is the Mark of a ſingle Sound; and it is the leaſt part of a Word, as *a*, *m*, *s*.

4 *Q.* What is a Syllable?

A. A Syllable is one diſtinct Sound, made by one Letter alone, as *a*, *e*, *i*; or by more Letters join'd together, as *ba*, *bi*, *dan*, *den*, *pint*, *ſport*.

5 *Q.* How many Letters are there?

A. There are uſually counted Twenty-four Letters in *Engliſh*, *a b c d e f g h i k l m n o p q r s t u w x y z*.

6 *Q.* Are all theſe Letters of one Sort?

A. Five of them are Vowels, as *a*, *e*, *i*, *o*, *u*; and all the reſt are Conſonants.

Note, I have here followed the old and uſual Cuſtom of making Twenty-four Letters, and diſtinguiſhing the *u* and *i*, into Vowels and Conſonants afterwards; tho' it had been much more proper and natural, if our Fathers had made the *v* and *j* Conſonants, two diſtinct Letters, and called them *ja* and *vee*, and thus made Six-and-twenty.

7 *Q.* What is a Vowel?

A. A Vowel is a Letter which can make a perfect and diſtinct Sound of it-

it-ſelf, and often makes a Syllable alone, as *i*, *o*, *a*.

8 *Q.* What is a Conſonant?

A. A Conſonant is a Letter which can never make a Syllable alone, nor give a clear and perfect Sound without a Vowel pronounced with it.

9 *Q.* How does it appear that a Conſonant can make no perfect Sound by it ſelf alone?

A. The very Names of the Conſonants cannot be ſpoken, nor mentioned, without the Sound of a Vowel; as *f* is called *ef*; *b* is call'd *bee*; *k* is call'd *ka*.

10 *Q.* Are the Conſonants all of one Kind?

A. Five of the Conſonants are called Liquids, or Half-Vowels, becauſe they have a kind of imperfect Sound of themſelves, as *l*, *m*, *n*, *r*, *s*; the reſt are Mutes, or quite ſilent.

CHAP. II.

Of Letters changing their Nature, double Conſonants, and Diphthongs.

1. *Q.* DO the Vowels never become Conſonants?

A.

A. i and *u* are ſometimes made Conſonants, and have a different Shape and Sound, as *ja*, *va*.

2 *Q.* How does the *j* Conſonant ſound?

A. j, when it is a Conſonant, ſounds like a ſoft *g*, as in the Words *jeſt* and *judge*.

3 *Q.* How does *v* ſound when it is a Conſonant?

A. The *v* Conſonant ſounds almoſt like *f*, as in the Words *value*, *viſit*, *live*, *ſtarve*.

4 *Q.* Do any of the Conſonants ever become Vowels?

A. y and *w* ſometimes are uſed for Vowels.

5 *Q.* When is *y* a Vowel?

A. y is a Vowel whenſoever it ſounds like *i*, as *Type*, *Rhyme*; and it is often written inſtead of *i*, at the end of a Word, as in *Fly*, *City*, *Myſtery*.

6 *Q.* When is *w* a Vowel?

A. w is a Vowel when it ſounds like *u*, and comes after another Vowel to make a Diphthong; as in theſe Words, *Law*, *Few*, *Town*.

7 *Q.* What is a Diphthong?

A.

A. A Diphthong is when two Vowels are joined together in one Syllable, to make one Sound; as *a i* in *raiſe*, *e e* in *feed*, *i e* in *Grief*, *o a* in *Goat*, *o w* in *grow*, and *u y* in *buy*.

8 *Q.* Are two Conſonants never joined together in one Syllable?

A. Yes; ſometimes double Conſonants begin Words or Syllables, and ſometimes end them, as *f l* in *Fly*, *ſt* in *Star*, and *n g* in *King*, with many others.

9 *Q.* Are three Vowels or Conſonants never joined together?

A. Sometimes three Vowels are joined in one Sound, and make a Triphthong, as *u a i*, in *acquaint*, *e a u* in *Beauty*, *i e u* in *lieu*, *i e w* in *View*; and ſometimes three Conſonants, as *ſ t r* in *ſtrong*, *t h r* in *throw*; or four, as *n g t h* in *length*, *r c h t* in *parcht*, *p h t h* in *Phthiſick*.

Note, By this means there are a few Words in the *Engliſh* Tongue, that are of one Syllable, and have ſeven Conſonants to one Vowel; as *ſtrength*, *ſtretcht*.

10 *Q.* Do the Letters never alter or loſe their Sound?

A.

A. Vowels, Conſonants, and Diphthongs alter their Sound very much in different Words, and ſometimes entirely loſe it.

11 *Q.* How may you know when any Letter loſes or changes its Sound?

A. Tho' many of theſe things in the following Chapters are reduced to Rules; yet theſe Rules are ſo large, and the Exceptions ſo many, that we may almoſt as well learn this by Practice.

Note, The following Chapters, as far as the tenth, may be read by Children two or three times over; but they ſhould not be put to the Task of learning them by heart. Yet if the Maſter thinks proper to mark out a few of the moſt uſeful Queſtions in them for his Scholars to learn, he muſt uſe his own Diſcretion in chuſing them; and thus proceed to the tenth Chapter.

CHAP. III.

Of Conſonants changing their Sound.

1 *Q.* WHich are the Conſonants that alter their Sound in different Words?

A.

A. Chiefly theſe ſix, *c*, *g*, *h*, *k*, *s*, and *t*.

2 *Q.* When doth *c* change its proper Sound?

A. c properly ſounds like *k*, as *can*, *cry*; but before *e*, *i*, or *y*, it is pronounced like *s*, as *ceaſe*, *City*, *Cypreſs*, *Mercy*.

3 *Q.* How doth *g* change its Pronunciation?

A. Three Ways; when it comes before *e*, *i*, or *y*; when it comes before *h*, and when it comes before *n*.

4 *Q.* How doth *g* change its Sound before *e*, *i*, or *y*?

A. g before *e*, *i*, or *y*, at the end of a Syllable, always ſounds ſoft like *j* Conſonant, as *huge*, *Barge*, *Clergy*; and ſometimes before *e*, *i*, or *y*, in the beginning of a Syllable, as *gentle*, *Ginger*, *Gipſy*; but not always, as *get*, *give*; for which there are no certain Rules.

5 *Q.* Are *g* and *c* always ſounded hard before a Conſonant?

A. Let it be noted, That whereſoever the Letters *c* or *g* come before an *Apoſtrophe*, where the Vowel *e* is cut off, or left out, the *c* and *g*

muſt ſtill be ſounded ſoft, as tho' *e* were written; as *placed*, plac'd; *danced*, danc'd; *raged*, rag'd; *changed*, chang'd.

6 *Q.* How doth *g* alter its Sound before *h*?

A. gh, at the end of a Syllable, only lengthens the Sound of it, as *high*, *bright*, *dough*, *ſigh*, which ſome pronounce *ſithe*; except in theſe few Words, where it is pronounced like *f*, as *cough*, *trough*, *chough*, *laugh*, *laughter*, *rough*, *tough*, *hough*, and *enough*.

7 *Q.* How does *g* ſound before *n*?

A. When *g* comes before *n*, in the beginning of a Word, it ſounds like *h*, as *gnaw*, *gnaſh*, *gnat*.

8 *Q.* Does *h* ſhow any Alteration in its Sound?

A. ch, *ſh*, and *th*, have a peculiar Sound like new and diſtinct Letters, as *chalk*, *cheeſe*, *ſhall*, *ſhew*, *that*, *there*; and *ph*, which ſounds like *f*, as *Phyſick*, *Dolphin*.

9 *Q.* Doth *th* always ſound alike?

A. th ſometimes has a hard Sound, as *this*, *they*, *bathe*, *Brother*; and ſometimes 'tis ſounded ſofter, as *hath*, *bath*, *thin*, *thick*.

10 *Q.*

10 *Q.* Wherein doth *k* alter its Sound?

A. k before *n*, in the beginning of a Word, is pronounced like *h*, as *knock*, *Knife*, *Knowledge*.

11 *Q.* Wherein doth *s* change its Pronunciation?

A. s ſounds ſometimes ſofter, as *this*, *beſt*, *leſſon*; ſometimes hard like *z*, as *theſe*, *his*, *Reaſon*.

12 *Q.* How does *t* change its Sound?

A. ti, *ci*, and *ſi*, in the Middle of a Word, ſound like *ſh*, when another Vowel follows them, as *ſocial*, *Viſion*, *Action*, *Relation*; except when *s* goes juſt before the *t*, as *Chriſtian*, *Queſtion*; alſo except ſuch Derivative Words, as *emptied*, *mightier*, *twentieth*, which are but few.

13 *Q.* Doth *t* ſound like *s* any where elſe?

A. ſt ſounds like double *s*, in ſuch Words as theſe, *Caſtle*, *Thiſtle*, *whiſtle*.

CHAP. IV.

Of Conſonants that loſe their Sound.

1 *Q.* ARE all the Conſonants always pronounced?

A. Nine Conſonants loſe their Sounds entirely in ſome Words, as *b*, *c*, *g*, *h*, *l*, *n*, *p*, *s*, and *w*.

2 *Q.* When doth *b* loſe its Sound?

A. b is not ſounded at the end of a Word juſt after *m*, as *Lamb*, *Comb*; nor before *t*, as *Debt*, *Doubt*.

3 *Q.* When is *c* quite ſilent?

A. c is not ſounded in theſe Words, *Verdict*, *Victuals*, *indict*, *Muſcle*.

4 *Q.* Where has *g* no Sound?

A. g has no Sound before *n*, in the end of a Word, as *Sign*, *Sovereign*; except *condign*.

5 *Q.* When is *h* without Sound?

A. h is hardly ſounded in theſe Words, *Honour*, *honeſt*, *Heir*, *Herb*, &c.

6 *Q.* When is *l* not pronounced?

A. The Sound of *l* is almoſt worn out towards the End of a Syllable in many Words; as *Pſalm*, *Half*, *Fault*, *Talk*, *Salmon*, *Faulcon*.

7 *Q*

7 *Q.* Where is *n* ſilent?

A. *n* is never pronounced at the end of a Word after *m*, as *damn*, *condemn*, *Column*, *contemn*, *limn*, *ſolemn*, *Hymn*, *Autumn*; nor in the Words *Malt-kiln*, and *Brick-kiln*.

8 *Q.* Where does *p* loſe its Sound?

A. *p* can hardly be ſounded in ſuch Words as theſe, *Receipt*, *Pſalm*, *tempt*, *empty*, *Redemption*.

9 *Q.* In what Words doth *s* loſe its Sound?

A. *s* is not ſounded in *Iſle*, *Iſland*, *Demeſns*, *Viſcount*.

10 *Q.* When is *w* not pronounced?

A. The Sound of *w* before *r* is almoſt worn out, as *Wrath*, *write*, *bewray*: nor is it ſounded after *s* in theſe words, *Sword*, *ſwoon*, *Anſwer*.

Note, I have not mentioned here ſuch Conſonants as *c* in *Sciſſors*, *Science*, *Back*, *ſick*, &c. and *t* in *pitch*, *catch*; *h* in *gheſs*, *Ghoſt*, *Rhyme*, *Myrrh*; becauſe they have all the Sound they can have in the Place where they ſtand.

CHAP. V.

Of the ſeveral Sounds of Single Vowels.

1 *Q.* DO the Vowels always keep the ſame Sound?

A. Every Vowel has a long and a ſhort Sound, but the Letter *a* is pronounced long, and ſhort, and broad.

2 *Q.* How are theſe three ſeveral Sounds of *a* diſtinguiſh'd?

A. a is ſounded ſhort in *Mat*, *Cart*; 'tis long in *Mate*, *Care*; and broad in *Malt*, *Call*.

3 *Q.* What are the different Sounds of *e*?

A. e is pronounced ſhort in *Hell*, *then*, *ever*; and long in *he*, *here*, *theſe*, *even*: and beſides theſe, the ſhort Sound is ſometimes prolonged, as *there*, *where*, *equal*, &c.

4 *Q.* How is *i* ſounded?

A. We pronounce *i* ſhort in *Fiſt*, *Mill*, *thin*; long in *Fire*, *Mile*, *thine*: and it ſounds like ſhort *u* in *firſt*, *third*, *Bird*, *Dirt*, &c.

5 *Q.* How is *o* pronounced?

A. 'Tis a ſhort *o* in *not*, *rod*; 'tis a long *o* in *Poſt*, *Gold*; it is ſounded double

double in *to, do, move, prove*; it ſounds like *i* in *Women*; and it is pronounced like ſhort *u* in *love, doſt, doth, ſome, Comfort, Conduit, Money*, and ſome others.

6 *Q.* Has *u* ſeveral Sounds alſo?

A. u is pronounced ſhort in *dull, cut*; long in *dure, cure*, ; and it ſounds like a ſhort *i* in *bury, buſy*, and Words derived from them.

7 *Q.* How ſhall you know when theſe Vowels are to be pronounced long or ſhort?

A. This can hardly be determined by any general Rules, but muſt be learned by Practice; yet there is this one Rule that ſcarce ever fails, (*viz.*) All ſingle Vowels are ſhort, where only a ſingle Conſonant comes after them in the ſame Syllable, as *Stag, then, Pin, not, Cur*; and they have a long Sound if *e* be added at the end of a Word after a ſingle Conſonant, as *Stage, theſe, pine, note, Cure.*

The chief Exception to this Rule, are the Letters *i* and *o* in ſome few common Words, which Cuſtom pronounces ſhort, tho' they have an *e* at the end; as *give, live, one, ſome, come, gone, love, done, Dove.*

8 *Q.* When muſt *a* have its broad Sound?

A. Chiefly in two Caſes.

Firſt, *a* hath generally its broad Sound when *l* follows it in the ſame Syllable, as *call*, *falſe*, *bald*, *Halter*; except in ſome Words that have double *l* in the Middle, as *Tallow*, *Sallad*; or where *f* or *v* Conſonant follows it, as *Calf*, *half*, *Salve*.

Secondly, *a* is often pronounced broad, when it comes after a *w* in the ſame Syllable; as *War*, *was*, *Water*, *Swan*, *Swallow*, and ſome few other Words.

9 *Q.* What general Exception is there to theſe two Rules concerning the Letter *a*?

A. a muſt be ſounded long like other Vowels in ſhort Words that end in *e*, though an *l* come after it, or *w* before it; as *pale*, *Whale*, *wade*, *ſware*, *waſte*.

CHAP.

CHAP. VI.

Of Single Vowels loſing their Sound.

1 *Q.* DO the Vowels ever quite loſe their Sound?

A. One of the Vowels in a Diphthong often loſes its Sound, and ſometimes ſingle Vowels too.

2 *Q.* When doth *a* loſe its Sound?

A. A ſingle *a* ſeldom or never loſes its Sound, except in *Diamond.*

3 *Q.* When doth *e* loſe its Sound?

A. e loſes its Sound in Words of two Syllables that end in *en*, as *Garden, Token*; or *le* as *Candle, Caſtle*; or *re*, as *Metre, Lucre.*

Note, In theſe ſort of Words the Sound of the Vowel may be dropt without loſs; becauſe *n, l, r*; are Liquids, or Half-Vowels, and have ſome imperfect Sound of their own.

4 *Q.* Is a ſingle *e* ever pronounced at the end of a Word?

A. A ſingle *e* is never pronounced at the End of a Word, but where there is no other Vowel in the Word, as *the, he, ſhe, me, we, be.*

5 *Q.*

5 *Q.* Why then doth *e* ſtand at the end of ſo many Words, if it muſt be ſilent and not pronounced?

A. The ſilent *e* at the end of a Word ſerves two purpoſes:

Firſt, It makes that Word a Syllable long, which otherwiſe would be ſhort, as *can, Cane*; *not, note*,; *haſt, haſte*,; *Bath, bathe.*

Secondly, It ſoftens the Sound of *c* and *g*, as *lac, Lace*, ; *Rag, Rage*; *ſing, ſinge.*

In other Words it does nothing but ſhew the Genius and Cuſtom of the *Engliſh Tongue*, which ſeldom ends a Word with any other of the four Vowels; as *lie, die, Toe, Foe, Sloe, true, Vertue, Plague.*

6 *Q.* Are there any Words wherein *i* is not pronounced?

A. i is not pronounced. in *Evil, Devil, Veniſon, Marriage, Carriage, Buſineſs, Cuſhion, Faſhion, Parliament.*

7 *Q.* Doth *o* ever loſe its Sound?

A. The Sound of *o* is loſt in many Words ending in *on*, as *Mutton, Crimſon, Bacon.*

8 *Q.* Doth *u* ever quite loſe its Sound?

A.

A. A ſingle *u* is always pronounced; but 'tis often loſt when another Vowel follows it after *g*, as *Guard*, *guilty*, *Tongue*, *Plague*; yet not always, as *Anguiſh*, *Languiſh*.

9 *Q.* Doth not *u* loſe its Sound after *q*?

A. *q* is never writen without *u*; and there are ſome Words wherein the *u* is quite ſilent, as *conquer*, *Muſquet*, *Liquor*, *Maſquerade*; and all Words borrow'd from other Languages that end in *que*, as *barque*, *riſque*, *burleſque*, *oblique*.

CHAP. VII.

Of the Sound of Diphthongs.

1 *Q.* ARE both the Vowels in a Diphthong plainly pronounced?

A. In ſome Words they ſeem to be both pronounced, in ſome they are not, and in other Words they have a peculiar Sound by themſelves.

2 *Q.* Give ſome Inſtances of Words where both Vowels ſeem to be pronounced.

A. a, i, are both pronounced in the Word *Pain*; *o, u,* in *Houſe*; *o, i,* in *Point*; *o, w,* in *Cow.*

3 *Q.* Give ſome Inſtances of Diphthongs, where but one of the Vowels is pronounced.

A. a only is pronounced in *Heart*, *e* in *Bread*, *i* in *Guide*, *o* in *Cough*, and *u* in *rough.*

4 *Q.* Give ſome Inſtances where the Vowels, joined in a Diphthong, have a peculiar Sound of their own.

A. e, e, in *need*; *o, o,* in *Moon.*

5 *Q.* What is the Uſe of writing two Vowels, where but one is pronounced?

A. Cuſtom has made it neceſſary, and it ſerves alſo generally to lengthen the Syllable, or to alter the Sound of the other Vowel; as *a, u,* in *Cauſe*; *e, o,* in *People*; *o, a,* in *Groan.*

6 *Q.* Do not Diphthongs much alter their Sound in different Words?

A. Yes; ſo much, as ſcarce to be reduced to any certain Rules: and 'tis better learn'd by Cuſtom and Practice.

Note,

Note, It has been uſual with Writers on theſe Subjects, to diſtinguiſh the Diphthongs into two Sorts, (*viz.*) *proper* and *improper*: they call thoſe *proper* where both Vowels are pronounced; and *improper*, where one only is ſounded. But there are ſo many Inſtances wherein one of the Vowels is not ſounded, even in thoſe which they call proper Diphthongs, as in *Aunt*, *grow*, *flow*, *cough*, *rough*, *neuter*, &c. that I chuſe rather to make no ſuch Diſtinction between them; for 'tis nothing but Practice can teach us how and when one or both Vowels are to be ſounded.

We ſhould proceed in the next place to ſhow what difference there is in the Pronunciation of proper Names, or Words of any foreign Language.

Let it be obſerved In general, that moſt Words borrow'd or derived from the learned Languages, (*viz.*) *Latin*, *Greek*, and *Hebrew*, are pronounced in *Engliſh*, as *Engliſh-men* pronounce them in thoſe Languages; except where the Termination is alter'd, and thoſe Words are made *Engliſh*, then that Termination is pronounced according to the *Engliſh* Cuſtom.

Thoſe Words that we have borrow'd from our Neighbour Nations, ſuch as the *French*, &c. ſhould be pronounced nearly as a *Frenchman* pronounces them in his own Tongue.

But to help the *Engliſh* Reader, theſe few following Rules may be of ſome Advantage.

CHAP. VIII.

Of the Sound of the Conſonants in Foreign Words.

1 Q. WHICH of the Conſonants differ from their *Engliſh*

Sound, in Words borrowed or derived from other Lauguages?

A. c, g, h, and *t,* in proper Names, and foreign Words, differ a little from the uſual *Engliſh* Pronunciation; alſo the double Conſonant *ch.*

2 *Q.* Wherein doth *c* differ?

A. c ſounds like *k* in *Sceptick, Scepticiſm, Sceleton, Aſcetick*; and ſome proper Names, as *Cis, Cenchrea, Aceldama,* which Names are better written with *k.*

3 *Q.* Where doth *ch* differ from the *Engliſh* Sound?

A. ch ſounds like *k* in Words derived from the Latin, Greek, and Hebrew, as *Chaos, Character, Chriſtian, Stomach, Anchor, Scheme,* &c. and proper Names, as *Melchizedek, Archelaus, Archippus,* and *Antioch.* But there are two Exceptions.

Firſt, except *Schiſm, Schiſmatic, Drachm,* &c. where the *ch* is loſt.

Secondly, except *Rachel, Tychicus, Cherubim*; and the Words that are made *Engliſh,* beginning with *Arch,* as *Arch-biſhop, Arch-angel, Architect,* where *ch* has the proper *Engliſh* Sound; tho' if a Vowel follow *Arch,* the

the *ch* may be alſo ſometimes ſounded like *k*; as *Archetype*, *Architect*, &c. may be read *Arke-type*, *Arki-tect*.

4 *Q.* How is *ch* ſounded in *French* Words?

A. ch in *French* Words ſounds like *ſh*, as *Chevalier*, *Machine*, *Capuchin*, *Chagrin*.

5 *Q.* How is *g* ſounded in proper Names, and foreign Words?

A. g keeps its hard Sound in moſt proper Names and foreign Words, before *e* and *i*, as *Geba*, *Gilboa*, *Gilbert*, *Gelderland*, *Rhegium*; except ſome few, as *Geoffry*, *George*, *Gyles*, *Egypt*, and all *French* Words where 'tis ſounded ſoft.

6 *Q.* Is *h* ſounded in foreign Words?

A. 'Tis uſually ſounded as in *Engliſh*; but the Sound of it is quite loſt in theſe following proper Names, *Dorothy*, *Eſther*, *Anthony*, *Thomas*, *Arthur*, *John*, *Humphry* or *Humfrey*; and at the end of Words after a Vowel, as *Meſſiah*, *Jeremiah*, *Shiloh*.

7 *Q.* Wherein doth *t* change its *Engliſh* Sound?

A. ti in Greek and Hebrew proper Names keeps its own natural

Sound, as *Pelatiah*, *Phaltiel*, *Adramyttium*, &c. In Latin Words 'tis ſounded like *ſh*, as *Gratian*, *Portius*, as it is in *Engliſh*.

CHAP. IX.

Of the Sound of Vowels in Foreign Words.

1 *Q.* IS *a* ſounded in all foreign Words?

A. The Sound of *a* is almoſt loſt in *Bilboa*, *Guinea*, *Pharaoh*, *Iſrael*, and ſome others.

2 *Q.* Is *e* at the end of a foreign Word pronounced?

A. Yes; always in Hebrew Words, as *Jeſſe*, *Mamre*; in Greek, as an *Epitome*, a *Cataſtrophe*, *Candace*, *Phebe*; and in Latin, as a *Simile*, a *Præmunire*: except where the Termination or End of the Word is made *Engliſh*, as *Eve*, *Tyre*, *Crete*, *Kenite*, *Iſraelite*, *Ode*, *Scheme*, *Dialogue*, &c. which the *Engliſh* Learner can know only by Cuſtom.

3 *Q.* How are the Diphthongs ſounded in foreign Words?

A.

A. The learned Languages, as Latin, Greek, and Hebrew, have but few Diphthongs in compariſon of *Engliſh*; therefore in Words that are borrow'd thence, two diſtinct Vowels generally make two diſtinct Syllables, as the Latin, *De-iſt*, *Po-et*, *cre-ate*, *co-operate*, *Je-ſu-it*; the Greek, *Ide-a*, *Oce-an*, *Archela-us*, *Zaccche-us*, *Co-os*; the Hebrew, *Kadeſh Barne-a*, *Ephra im*, *Abi-ezer*, *Zo-ar*, and *Gibe-on*.

4 *Q.* How is double *a*, or double *e* ſounded in foreign Words?

A. We meet with theſe chiefly in Hebrew Names, and they are ſounded for the moſt part like ſingle *a*, or ſingle *e*, as *Iſaac*, *Canaan*, *Balaam*, *Baal*, *Beerſhebah*, and *Beelzebub*.

5 *Q.* What are the chief Diphthongs in Latin that are brought into the *Engliſh* Tongue?

A. a e and *o e*, in which the two Vowels are joined together often in Writing, as *æ* and *œ*, and always ſound like an Engliſh *e*; as *Æneas*, *Ætna*, *Cæſar*, *Oeconomy*, *Mecœnas*; and oftentimes are ſo written, as *Eneas*, *Ceſar*, &c.

Here let the Scholar learn the following Rules, and perfectly underſtand and remember the two next Chapters, at leaſt the Senſe of them.

CHAP. X.

Of Dividing the Syllables in Spelling.

HAVING finiſh'd all that is neceſſary concerning the Sound of Letters, I proceed to conſider them as joined in Syllables and Words in Spelling.

1 *Q.* What is Spelling?

A. Spelling is the Art of compoſing Words out of Letters and Syllables, either in Reading or Writing.

2 *Q.* How are the Letters to be divided in ſpelling Words of ſeveral Syllables?

A. All the Letters that make up the firſt Syllable are to be put together, and pronounced; then put the Letters that make up the ſecond Syllable together, and having pronounced them, join them to the firſt; and thus

thus proceed till the Word is finiſh'd: as for Example, in the Word *Philoſopher.*

P, h, i,——Phi
l, o,——lo——Phi—lo
ſ, o,——ſo——Phi—lo—ſo
p, h, e, r,——pher—Phi—lo—ſo-pher.

3 *Q.* How ſhall I know how many Syllables are in a Word?

A. Conſider how many diſtinct Sounds are in it, or how many Pauſes or Stops may be made in the pronouncing of it; for there are juſt ſo many Syllables in that Word; as in *But-ter, a-ny, Can-dle,* are two Syllables, becauſe they are two diſtinct Sounds; in *tes-ti-fy,* are three Syllables, becauſe three Sounds; and in *Tes-ti-mo-ny,* there are four.

Note here, that a Word of one Syllable is called a *Monoſyllable*; a Word of two is a *Diſſyllable*; and three make a *Triſſyllable*: Words of more Syllables are called *Polyſyllables.*

4 *Q.* What is the great general Rule for true Spelling?

A.

A. In dividing Syllables aright, you muſt put as many Letters to one Syllable as make one diſtinct Sound in pronouncing that word; as *Tri-al, Conſtraint, I-vy, But-ter, mag-ni-fy, Tempta-ti-on.*

5 *Q.* What are the four particular Rules for true Spelling?

A. The firſt Rule is this: A Conſonant betwixt two Vowels muſt be joined to the latter of them, as *a-bide, Pa-per, na-ked*; except the Letter *x*, which is always joined to the Vowel that goes before, as *Ox-en, Exerciſe.*

Obſerve here, that *ch, ph, th*, and *ſh*, are to be counted ſingle Conſonants, and belong to this Rule, as *Fa-ther, Cy-pher*; except where they are ſounded apart, as *up-hold, Pot-hook, Graſs-hopper.*

6 *Q.* Are there not ſome Words wherein a ſingle Conſonant, between two Vowels, is pronounced in the former Syllable, as *Image, Body, Mother*, and ſome others?

A. In all ſuch Words the Sound of the Conſonant is truly double, and belongs to both Syllables; but Cuſtom has determined that the Conſonant

ſhall

ſhall be rather joined to the latter in Writing and Spelling, as *I-mage, Bo-dy, Mo-ther.*

7 *Q.* What is the ſecond Rule for true Spelling?

A. When two Conſonants of the ſame kind come together in the middle of a Word, they muſt be parted; that is, one to the former Syllable, and the other to the latter, as *bor-row, com-mon, lit-tle.*

8 *Q.* What is the third Rule?

A. When ſeveral Conſonants come together in the middle of a Word, they muſt be placed in the Syllables according to the diſtinct Sounds; as in the Words *re-ſtore, be-ſpeak, a-skew, a-ſquint, fa-ble,* all the middle Conſonants belong to the laſt Syllable: but the very ſame Conſonants in *Ma-ſter, whiſ-per, Bas-ket, Muſ-quet, pub-liſh,* muſt be divided, one to the firſt Syllable, and the other to the latter, becauſe they are ſo pronounced.

9 *Q.* What is the fourth Rule?

A. When two Vowels come together in the middle of a Word, and both are fully pronounced in diſtinct Sounds,

Sounds, they muſt be divided in diſtinct Syllables, as *cre-ate*, *Ru-in*, *No-ah*; tho' the very ſame Vowels are Diphthongs in the Words *Fear*, *Guilt*, *Goat*, and make but one Syllable.

CHAP. XI.

Of Compound and Derivative Words.

1 *Q.* WHAT ſort of Words are excepted from theſe particular Rules?

A. Compouud Words and Derivatives.

2 *Q.* What is a compound Word?

A. A Compound Word is either made up of two diſtinct Words, as *where-in*, *thank-ful*, *ſap-leſs*, *Cart-horſe*, *up-hold*; or it is made of one Word, which is call'd the Primitive, and a Syllable going before it, which is call'd a Prepoſition; ſuch as *ad*, *en*, *un*, *ſub*, *per*, *de*, *dis*, *pre*, *trans*, *re*, &c. whence ariſe ſuch Words as theſe, *en-able*, *un-equal*, *Diſ-eaſe*, *re-ſtrain*, *tranſ-act*, and ſuch like.

3 *Q.*

3 *Q.* What is a Derivative Word?

A. A Derivative Word is made of one Word and a Syllable coming after it, which is call'd a Termination; ſuch as *ed* in *paint-ed*, *en* in *gold-en*, *eſs* in *Count-eſs*, *eſt* in *read-eſt*, *eth* in *ſpeak-eth*, *er* in *Hear-er*, *ing* in *talk-ing*, *iſh* in *fool-iſh*, *iſt* in *Art-iſt*, *ous* in *covet-ous*, *ly* in *kind-ly*; and ſeveral others.

4 *Q.* How muſt Compound and Derivative Words be divided in Spelling?

A. The Single Words muſt keep their own proper Letters and Syallables diſtinct, and the little Prepoſitions or Terminations muſt be ſpelt diſtinct by themſelves.

5 *Q.* Are any Compound Words excepted from this Rule?

A. In ſuch as are derived from the Latin, Greek, or Hebrew, as *adorn*, *proſelyte*, *tranſient*, *Iniquity*, *Bethel*, and ſeveral others; the primitive Word can never be diſtinguiſhed without the knowledge of other Tongues: and therefore the *Engliſh* Scholar may ſpell them according to the common Rules, without juſt blame; as *proſelyte*,

ſelyte, tran-ſient, a-dorn, I-niquity, Be-thel.

6 *Q.* Are any Derivative Words reduced alſo to the common Rules?

A. Yes, there are two ſorts:

Firſt, Such as end in a ſingle Conſonant, and double it before the Termination, as *cut, cut-teth, glad, gladder, commit, commit-ting.*

Secondly, Such as end in *e*, and loſe it before the Termination, as from *write* come *wri-teſt, wri-teth, Wri-ter, Wri-ting*; all which muſt be ſpelled by the common Rules.

Note, The following Chapter is not ſo neceſſary for Children.

CHAP. XII.

Of Quantity and Accent.

1 *Q.* ARE all Words and Syllables to be pronounced with the ſame ſort of Voice or Sound?

A. Every Syllable muſt be ſounded according to its proper Quantity, and every Word of two or more Syllables muſt have its proper Accent.

2 *Q.*

2 *Q.* What is Quantity?

A. Quantity is the Diſtinction of Syllables into long and ſhort.

3 *Q.* How are long and ſhort Syllables diſtinguiſhed?

A. All long Syllables have a Dipthong in them, as *Gain, Heap*; or elſe the Vowel has a long or a broad Sound, as *Gall, Mate, Hope*; all other Syllables are ſhort, as *Mat, hop, Bank, String, Punch.*

4 *Q.* What do you mean by Accent?

A. The Accent is a particular Streſs or Force of Sound that the Voice lays upon any Syllable, whether the Syllable be long or ſhort, as *ó* in *ó-pen, pé* in *Pé-ny.*

5 *Q.* Doth not the Accent then always belong to the long Syllable?

A. Tho' the Accent is laid much more frequently on a long Syllable, than a ſhort one, yet not always; for in theſe Words, *Móney, bórrow*, the laſt Syllable is long, and the firſt ſhort, yet the Accent belongs to the firſt.

Yet here let it be noted, *That tho' in reading* VERSE, *the Accent muſt be laid on the ſame Syllables as it is in* PROSE, *and the Words muſt have the ſame*

Pro-

Pronunciation; yet a Syllable in VERSE *is called* LONG *or* SHORT, *not according to the* long *or* ſhort Vowel, *but according to the* Accent.

6 *Q.* Is the Accent always the ſame in the ſame Words?

A. It is for the moſt part the ſame, yet there are two Caſes wherein, ſometimes, the Accent differs.

Firſt, The ſame Word when it ſignifies an Action, is accented upon the laſt Syllable, as to *contráct*, to *rebél*: when it ſignifies a Thing, the Accent is ſometimes transferr'd to the firſt, as a *Cóntract*, a *Rébel*.

Secondly, Tho' Compound Words and Derivatives are moſt times accented like their Primitives, yet not always, as *Máker* has a ſtrong Accent on the firſt Syllable, which is loſt in *Shóemaker*; *preſér* has the Accent on the laſt Syllable; but *Préference* and *préferable* on the firſt: *Finite* has its Accent on the *fi*, but *infinite* on the Syllable *in*; and *Infinity* has it reſtored to the Syllable *fi* again.

7 *Q.* Doth the Accent change the Sound of Letters?

A. Whereſoever the Accent is laid on a ſhort Vowel before a ſingle Conſonant,

ſonant, it makes the Conſonant be pronounced double, as *Malice*, *Séven*, *Bódy*, muſt be ſounded like *Mal-lice*, *Sev-ven*, *Bod-dy*.

8 *Q.* Have any Words more Accents than one?

A. Yes, ſome long Words have two Accents, as *únivérſal*, *ómnipréſent*, both which are accented on the firſt and third Syllables: *Tránſubſtántiátion* has three; but generally one of thoſe Accents is much ſtronger than the other.

9 *Q.* Are there any certain Directions where to place the Accent in Words of ſeveral Syllables?

A. Tho' there can no certain Rules be given where to place the Accent, but Cuſtom muſt entirely determine; yet there is this general Obſervation, which may be of ſome Uſe, (*viz.*) *That it is the Cuſtom of the* Engliſh, *in moſt Words, to remove the Accent far from the laſt Syllable*; whence theſe particular Remarks follow:

1 *Remark*, That in Words of two Syllables, where both are ſhort, or both long, the Accent is laid generally on the firſt, as *Mántle*, *private*.

2 *Remark*, If the first Syllable only be long, the Accent is very seldom laid on the last.

3 *Remark*, That where the Accent lies on the last Syllable, the Word is almost always a kind of a Compound, and the first Syllable is a Preposition, as *complète*, *dissólve*, *prevént*, *retúrn*,

4 *Remark*, That in Words of three, four, or five Syllables, the Accent is seldom laid on the two last Syllables, but often on one of the first, as *Céremony*, *abóminable*, *quéstionable*, *vísionary*.

Last Remark, In Words of six Syllables, there are frequently two Accents, one on the first, and the other on the fourth, as *Jústificátion*, *únphilosóphical*, *Fámiliárity*.

But after all the Rules that can be given, I know not any thing that will lead a Child so easily to put the right Accent upon Words, as Tables or Catalogues of Words disposed according to their Accents on the first, second, or third Syllable, *&c.*

It must be acknowledged that our Language is compounded and mingled with so many Languages, that renders the Sounds of Letters and Syllables so very

very irregular, that 'tis hardly to be learnt by any Rules, without long and particular Catalogues of Words, or by conſtant Obſervation and Practice.

Thus far have I followed the common Method, and written theſe Chapters in the way of *Queſtion* and *Anſwer*: 'Tis eaſy for any Maſter to teach Children the following Chapters in the ſame Manner: But it would have taken up too much room to have written the whole Book in this Method.

CHAP. XIII.

Of the Notes or Points uſed in Writing or Printing.

AFTER ſuch an Account of *Letters* and *Syllables* as I thought neceſſary, in order to pronounce *ſingle Words* aright, we come now to conſider how they are to be pronounced when they are *joined together* to make up *Sentences*; and this is what we call *Reading* in the moſt proper Senſe.

But before I lay down particular *Directions how to read*, we muſt take notice of ſeveral Sorts of *Points* and *Marks*, that are uſed in Writing or

Printing, to diſtinguiſh the ſeveral Parts of a Sentence, and the ſeveral Kinds of Sentences and Ways of Writing which are uſed, that the Learner may know how to manage his Voice, according to the Senſe.

The *Points*, or *Marks*, uſed in Writing or Printing, may be diſtinguiſh'd into three Sorts, and called *Stops of the Voice*, *Notes of Affection*, and *Marks in Reading*.

The *Stops of the Voice* ſhow us where to make a Pauſe, or Reſt, and take Breath; and are theſe four:

1. Comma , 3. Colon :
2. Semicolon ; 4. Period .

1. A *Comma* divides betwixt all the leſſer Parts of the ſame Sentence, and directs us to reſt while we can tell two; as, *Neither Death, nor Life, nor Angels, nor Powers, nor Things preſent, nor Things to come, ſhall ſeparate me from thy Love.*

2. A *Semicolon* ſeparates betwixt the bigger Parts or Branches of the ſame Sentence, and directs us to reſt while we can tell three; as, *Wo, to them that*

that call Evil Good, and Good Evil; that put Darkneſs for Light, and Light for Darkneſs; that put Bitter for Sweet, and Sweet for Bitter. And eſpecially where there is a ſort of Oppoſition between the one and the other; as, *And ſuch were ſome of you; but ye are waſhed, but ye are juſtified,* &c.

3. A *Colon* divides between two or more Sentences that belong to the ſame Senſe, and have any proper Connection with one another; and it requires a Pauſe a little longer than a *Semicolon*; as, *My Soul followeth hard after thee: thy Right Hand upholdeth me.*

But let it be noted, that a *Colon* and a *Semicolon* are often uſed one for the other, eſpecially in our Bibles.

4. A *Period*, or full Stop, ſhows either the Senſe, or that particular Sentence to be fully finiſh'd, and requires us to reſt while we can tell five or ſix, if the Sentence be long; or while we can tell four, if it be ſhort: as, *Rejoice evermore. Pray without ceaſing. In every thing give Thanks. Quench not the Spirit.*

The

The *Notes of Affection* are theſe two.

1. Interrogation ? 2. Exclamation !

1. A Note of *Interrogation* requires as long a Stop as a *Period*, and is always uſed when a Queſtion is asked; as, *What Advantage hath a Jew? or what Profit is there of Circumciſion?*

2. A Note of *Exclamation*, (or as ſome call it *Admiration*) requires alſo a Stop as long as a *Period*; and betokens ſome ſudden Paſſion of the Mind, as admiring, wiſhing, or crying out; as, *O that I might have my Requeſt! Alas! Alas! How is the City fallen!*

The *other Marks* uſed in Reading are theſe twelve:

1. Apoſtrope'	7. Section §
2. Hyphen - or =	8. Ellipſis -- or —
3. Parentheſis ( )	9. Index ☞
4. Brackets [ ]	10. Aſterisk *
5. Paragraph ¶ or ʃ	11. Obelisk †
6. Quotation "	12. Caret ʌ

1. *Apoſtrophe* (or, as it may be written in *Engliſh*, *Apoſtrophy*) is ſet over

a Word where ſome Letter is left out; as, *'tis*, *thro'*, *lov'd*, *fear'd*, for *it is*, *through*, *loved*, *feared*.

2. An *Hyphen* joins two Words together, which make a Compound, as *Coach-man*, *Apple-pye*; or if a Line end in the middle of a Word, 'tis uſed to ſhow that thoſe divided Syllables ſhould be joined together in Reading, and make but one Word.

3. A *Parentheſis* is uſed to include ſomething that is not neceſſary to the Senſe, but brought in by the by, to explain or illuſtrate it; as, *To their Power (I bear Record) they were willing of themſelves. I know that in me (that is, in my Fleſh) dwelleth no good Thing.*

Note, That before and after a *Parentheſis* you muſt ſtop as long as at a *Comma*; and the Words incloſed in the *Parentheſis*, muſt be pronounced with a little different Sound of Voice ſometimes.

4. *Brackets*, or *Crotchets*, are uſed to include a Word or two which is mentioned in the Sentence, as the very Matter of Diſcourſe; as, *The little Word* [Man] *makes a great Noiſe in the World.*

Theſe

These Brackets are also used sometimes to include a part of a Sentence that is cited from another Author, sometimes to inclose a Word or Sentence that is to be explain'd, and sometimes the Explication it self; as, *When* David *said* [Thou wilt shew me the Path of Life] *he foretold the Resurrection of Christ*, Psal. xvi. 11.

Note, That *Brackets* and *Parentheses* [] and () are often used for one another without distinction.

5. A *Paragraph* is thus marked ¶, or ¶ and is used chiefly in the Bible, to distinguish a new Paragraph, or where another Sense or Subject begins, or some new Matter.

6. A *Quotation* is marked with reversed *Comma's*, thus ", and is used when something is repeated or quoted out of another Author, both at the beginning of the Quotation, and at the beginning of every Line of it; as, *An old Philosopher said*, "I carry all my "Goods about me."

7. A *Section* § is used for the same Purpose in other Books, as a *Paragraph* ¶ is in the Bible. *Sections* are made

made for dividing Chapters of any Book into ſeveral Parts.

Note, At the End of a *Paragraph*, or at the End of a *Section*, the Reader ſhould make a little longer Stop, or Pauſe, than he does at a common *Period*.

8. *Ellipſis* (or, as ſome call it, *A Blank Line*) is uſed when part of the Word is left out and conceal'd, as *D*— of *B*——*m* for *Duke* of *Buckingham:* or when part of a Sentence or Verſe, *&c.* is omitted or wanting, either in the beginning or the end, as ——*that I may recover Strength before I go hence* —— Pſal. xxxix. 13.

When Part of a Book or Chapter is loſt, it is often marked thus ***.

9. *Index*, or *Hand*, ☜ points to ſomething very remarkable that ſhould particularly be taken notice of.

10. *Aſteriſm* or *Aſterisk* *, a *Star*, and

11. *Obelisk* or *Dagger* †, and other Marks, ſuch as Parallels || and |||, *&c.* refer the Reader to ſomething in the Margin.

12. A *Caret* is made thus ʌ, and is ſet under the Line, where ſome Word or Syllable is left out, which is commonly written above the Line, and

ſhould

ſhould be read where this Note ſtands, as in *fear God,* $^{\text{and}}_{\Lambda}$ *honour the King.* But this is uſed only in Writing, not in Printing; and it is called *interlining.*

It may not be amiſs to add here that crooked Line which is uſually called *Braces* ⏞, whoſe Deſign is to couple two or more Words or Lines together, that have a relation to one thing; thus,

The Letter A *has* { *a long* / *a ſhort* / or / *a broad* } *Sound.*

And it ſaves the Writer the Trouble of repeating the ſame Word, or Words.

'Tis uſed alſo ſometimes in Poetry, when three Lines have the ſame Rhyme or Ending; as,

Not all the Skill that Mortals have,
Can ſtop the Hand of Death, or ſave
Their Fellow Mortals from the Grave.

There are alſo ſome other *Marks* that belong to ſingle Words, and not to Sentences; but theſe are ſeldom uſed

uſed except in particular Books, eſpecially ſuch as treat of Grammar, Spelling, Poeſy, *&c.* (*viz.*)

Dialyſis ·· over two Vowels, to ſhow they muſt be pronounced in diſtinct Syllables, as *Raphäel.*

Circumflex ^ over a long Syllable, as *Euphrâtes, Theſſalonîca, Ariſtobûlus.*

Accent ' to ſhow where the Streſs or Force of the Sound muſt be placed, as *cónſtant, Cóntempt.*

A *Double Accent* " ſhows the following Conſonant is pronounced double, as *bá'-niſh.*

CHAP. XIV.

Directions for Reading.

BEFORE I give any Directions to *Scholars*, I would take the freedom here to propoſe one to the *Teacher*; and that is, That what Leſſons ſoever he appoints the Child to ſpell or read, he ſhould ſometimes ſpell or read that very Leſſon over before the Child; whether it be the

Tables of Syllables, or Words, or Names, or Verſes in the Bible or Teſtament; or whether it be a News-Paper, an Oration, a Dialogue, Poetry, *&c.* And let him obſerve the Stops, read ſlow, give the proper Accents diſtinctly to every Word, and every part of the Sentence.

Children that have a tolerable Ear, will take in the Sounds well, and imitate their Maſter's Voice, and be ſecur'd againſt an ill Turn of Voice, or unhappy Tone, by this Method; and they will better learn to pronounce well whatſoever they read by this Imitation, than by a meer Correction of their Faults, without any Example.

If the Maſter keeps ſeveral Scholars to the ſame Leſſon, this may be done with Eaſe; for all may attend in their own Books while the Maſter ſpells or reads.

The chief *Directions* which ſhould be given to Learners, in order to read and pronounce well, are ſuch as theſe.

1*ſt Direction.* Be ſure you take due Pains in learning to pronounce common ſingle Words well, by attaining

taining a perfect Knowledge of the Nature and Sound of the Vowels and Conſonants, and eſpecially the Double-Conſonants, and the Diphthongs: then it will be a very eaſy Matter to join the Syllables together in reading harder and longer Words, and to join Words together in reading Sentences.

2d Direction. If you do not certainly know any Word at firſt ſight, do not gueſs at it, leſt thereby you get a Habit of miſcalling Words, and reading falſely; but be ſure to ſpell every Word and Syllable before you pronounce it, if you are not acquainted with it.

I confeſs, it does not appear ſo well when you are reading in Company, to ſpell Letter by Letter; therefore ſpell any ſtrange long Word you meet with in your mind, Syllable by Syllable, and pronounce it ſlowly, ſtep by ſtep; and thus you may read the longeſt Word in the world eaſily, as, *Maher-ſha-lal-haſh-baz*, Iſa. viii. 1. But this is meerly an Indulgence to thoſe who are not able to read better.

3*d Direction.* Have a care of putting *Hem's*, and *O's*, and *Ha's*, between your Words; but pronounce every Syllable diſtinct and clear, without a long drawling Tone.

Let the Tone and Sound of your Voice in *Reading*, be the ſame as it is in *Speaking*; and do not affect to change that natural and eaſy Sound wherewith you *ſpeak*, for a ſtrange, new, aukward Tone, as ſome do when they begin to *read*; which would almoſt perſuade our Ears, that the *Speaker* and the *Reader* were two different Perſons, if our Eyes did not tell us the contrary.

4*th Direction.* Take heed of hurrying your Words or Syllables over *in haſte*, leſt thereby you are led to *ſtutter*, or *ſtammer*, in ſpeaking or reading; 'tis better to read ſlow at firſt: but moſt Children, when they come to read well, are in danger of too much *Hurry* and *Speed* in their Pronunciation, whereby many of the leſſer Syllables are ready to be cut off or loſt, and the Language becomes a kind of *Gibberiſh*, and is ſcarce to be underſtood.

5th Direction. Children may be taught to let their Voice in reading be *ſo loud*, as that every one in the ſame Room may hear and underſtand; but *not loud enough* to reach the next Room, if the Doors be ſhut. The Reader's Voice ſhould be ſuch as may give a clear and diſtinct Sound of every Syllable to thoſe who muſt hear, let the Subject or Matter be of any kind whatſoever; but if it be any thing paſſionate or affecting, the Voice may be raiſed a little higher.

6th Direction. Make proper Stops and Pauſes according as the Points direct; as the *Comma*, *Semicolon*, *Colon*, and *Period*; by which the Hearers will better underſtand all that you read, and you will have time to take breath to continue in reading.

But be ſure to make no Stops where the Senſe admits of none; and take care to avoid that faulty Cuſtom of reading all the ſhort little Words quick, and the ſolid and longer Words of a Sentence very ſlow: for ſuch a Reader, by the *Jerks* and *Starts* of his Voice, deſtroys the Senſe, and ſuffers no Hearer to underſtand it.

7th Direction. As the Accent, or Streſs of the Voice, muſt be placed on the proper Syllable in pronouncing each Word, ſo a proper Accent muſt be given to ſuch Words in a Sentence, whereby the Force and Meaning of that Sentence may beſt appear. This is called the *Emphaſis*.

The Notes of *Interrogation*, *Admiration*, &c. are often uſeful to direct where the *Emphaſis* muſt be placed, which ſhall be further explained in the next Chapter.

8th Direction. Conſider what the Subject is which you read, and let your Voice humour the Senſe a little.

Where the Subject is meerly *Hiſtorical*, as a *News-Paper*, or a *Story*, or any Relation of what was done, there you ſhould not vary the Accents very much, nor affect ſo ſtrong and paſſionate a Pronunciation, as you ought to do where the Subject is *affecting* or *perſuaſive*; as in an *Oration*, an *Exhortation*, or the more *Practical* Parts of a *Sermon*.

Where the Senſe is *grave* and *ſolemn*, eſpecially if it be in the way of *In-*

Inſtruction, or *explaining* any Point of Difficulty, let your Voice be more ſlow, and pronounce every Word very diſtinctly; but where the Subject is ſome *familiar*, *eaſy* and *pleaſant* Matter, let your Pronunciation be a little more ſpeedy: But ſtill remember, that to read too faſt, is a greater Fault, at all times, than to read too ſlow, ſuppoſing that the *Accents* and *Emphaſis* be well obſerved.

9th Direction. Attend with Diligence when you hear Perſons who read well: obſerve the Manner how they pronounce; take notice where they give a different Turn to their Voice; mark in what ſort of Sentences, and in what Parts of any Sentence, they alter the Sound; and then endeavour to imitate them. Thus you will learn a graceful Cadence of Voice in *Reading*; as you may learn the Change of the Notes in *Singing*, by Rote, as well as by Rule, and by the Ear, attending to the Teacher, together with the Eye fix'd upon the Book of Tunes.

10*th Direction.* Let thoſe who deſire to read gracefully, practiſe it often in the Preſence of ſuch as have an harmonious Ear, and underſtand good Reading; and let them be willing and deſirous to be corrected.

Let the Maſter once or twice a Week appoint his beſt Scholars to read ſome Oration, ſome affectionate Sermon, ſome Poetry, ſome News-Paper, ſome familiar Dialogues, to ſhow them how to pronounce different ſorts of Writing, by correcting their Miſtakes.

Tho' I would adviſe young Perſons to read aloud even ſometimes in private, in order to obtain a graceful Pronunciation; yet I would not have them truſt only to their *private Reading* for this Purpoſe, leſt they fall into ſome fooliſh and ſelf-pleaſing Tones, of which their own Ears are not ſufficient Judges, and thereby ſettle themſelves in an ill Habit, which they may carry with them even to old Age, and beyond all Poſſibility of Cure.

CHAP.

CHAP. XV.

Of the Emphaſis *or* Accent *which belongs to ſome ſpecial Word or Words in a Sentence.*

IT has been ſaid already, that as that Force of the Voice which is placed on the proper Syllable in each Word, is called the *Accent*; ſo that Streſs or Force of Sound that is laid on a particular Word in a Sentence, is called the *Emphaſis.*

The Word on which the Streſs is laid, is called the *Emphatical Word*, becauſe it gives Force, and Spirit, or Beauty, to the whole Sentence; as in *Nehem.* vi. 11. *Should ſuch a Man as I flee?* The little Word *I* is the moſt *emphatical*, and requires the Accent.

To *place an Emphaſis* upon any Word, is only to pronounce that Word with a peculiar Strength of Voice above the reſt. But if the Word be of two Syllables, then the accented Syllable of the *emphatical* Word

Word, muſt be pronounced ſtronger than otherwiſe it would be, and not any new or different *Accent* placed upon that Word. As in this Queſtion, *Did you travel to* London, *or to*, York, *laſt Week?* The firſt Syllable in *London*, and the Word *York*, muſt both be pronounced with a ſtrong Sound, becauſe the *Emphaſis* lies on thoſe two Words.

And upon this Conſideration it is, that we uſe the Words *Accent* or *Emphaſis* indifferently, to ſignify the Streſs that muſt be laid on any Word in a Sentence, becauſe both are uſually placed on the ſame Syllable.

Yet if it happen that there be a plain oppoſition between two Words in a Sentence, whereof one differs from the other but in part, as *righteous* and *unrighteous*; *form*, and *reform*, or *conform*; *proper* and *improper*; *juſt* and *unjuſt*; then the Accent is often removed from its common Place, and fix'd on that firſt Syllable in which thoſe Words differ; as, *If I would* fórm *my Manners well, I muſt not* confórm *to the World,*

World, but rather réform *it. The* júſt *muſt die as well as the* únjuſt. Whereas if theſe Words *unjuſt* or *conform* ſtood by themſelves in a Sentence, without ſuch an Oppoſition, the Accent would lie on the laſt Syllable; as, *I would never* conform *to their* unjúſt *Practices.*

As there may be two *Accents* upon one Word, ſo there may be two or three *Emphaſes* in one Sentence; as, *James is neither a* Fool, *nor a* Wit, *a* Blockhead, *nor a* Poet. Now in this Sentence, *Fool, Wit, Blockhead, Poet,* are all emphatical Words.

The great and *general Rule* to find out which is the emphatical Word in a Sentence, is this; *Conſider what is the chief Deſign of the Speaker or Writer*; and that Word which ſhows the chief Deſign of the Sentence, is the *emphatical* Word: for 'tis for the ſake of that Word, or Words, the whole Sentence ſeems to be made.

There might be ſome *particular Rules* given to find the *Emphatical Word*, ſuch as theſe:

1*ſt*, When a Queſtion is asked, the Emphaſis often lies on the *queſtioning*

ing Word, ſuch as, *who*, *what*, *when*, *whither*; as, *Who is there? What is the Matter? Whither did you go?* But 'tis not always ſo; as, *Who was the ſtrongeſt, or the wiſeſt Man?* In which Sentence, *wiſeſt* and *ſtrongeſt* are the Emphatical Words.

2*dly*, When two Words are ſet in Oppoſition one to the other, and one of them is pronounced with an *Emphaſis*, then the other ſhould have an *Emphaſis* alſo; as, *If* they *run*, we *will run, for* our *Feet are as good as* theirs. In this Sentence *they* and *we*, *ours* and *theirs*, are the Emphatical Words.

In reading a Diſcourſe which we know not before, ſometimes we happen to place the *Emphaſis* very improperly; then we muſt read the Sentence over again, in order to pronounce it with a proper Sound: But when a Perſon ſpeaks his own Mind, or reads a Diſcourſe which he is acquainted with, he ſcarce ever gives the *Emphaſis* to the wrong Word.

To make it appear of how great Importance it is to place the *Emphaſis* aright, let us conſider, that the very

very Senſe and Meaning of a Sentence is oftentimes very different, according as the *Accent* or *Emphaſis* is laid upon different Words; and the particular Deſign of the Speaker is diſtinguiſh'd hereby, as in this ſhort Queſtion, *May a Man walk in at the Door now?* If the *Emphaſis* be laid upon the Word *Man*, the proper Negative Anſwer to it is, *No, but a Boy may.* If the *Emphaſis* be laid on the Word *walk*, the Anſwer is, *No, but he may creep in.* If the *Emphaſis* be put on the Word *Door*, the Anſwer will be, *No, but he may at the great Gate*; and if the *Emphaſis* be placed on the Word *now*, the negative Anſwer is plainly this, *No, but he might Yeſterday.* And let us but conſider how impertinent either of theſe Anſwers would be, if the Inquirer did not lay the *Emphaſis* on the proper Word, that ſhould give the true Meaning of his Queſtion.

Take the utmoſt Care therefore in Reading, to diſtinguiſh the *Emphatical Word*; for the Beauty and Propriety of Reading depends much upon it: and that every Reader may

fully understand me, I would lay down these *four particular Rules* concerning the *Emphasis*.

1st, *Carefully avoid Uniformity of Voice, or reading without any* Emphasis *at all*; like a meer ignorant Boy, who knows not what he reads, expressing every Word with the same Tone, and laying a peculiar Force of Sound no where: for such an one pronounces the most pathetic Oration, as tho' he were conning over a meer Catalogue of single Words.

2dly, *Do not multiply the Accents, nor change the Tone of your Voice so often as to imitate Singing or Chanting*; for this is another Extreme, and as faulty as the former. The Reader should not make new *Emphases* beyond the Design of the Writer: and therefore,

3dly, *Take heed of laying a Stress or Accent on Words where there ought to be none.* Some Persons have got a very unhappy Custom of placing a strong Sound on Words, not so much according to their Sense, as according to the Length of the Sentence, and the Capacity of their Breath to hold

hold out in pronouncing it: therefore you ſhall find them ſtrengthen their Tone perhaps at the End of every *Line* or *Comma*; and others ſhall do it perhaps only at a *Colon*, or a *Period*. Now, tho' towards the End of the Sentence, the Voice ſhould uſually ſuffer an agreeable Turn, yet not always grow louder; for the *Emphatical* Word may ſtand perhaps in the Middle of the Sentence, where there is no Stop at all. But this leads me to the *fourth Rule*.

4thly, *Have a care of omitting the Accent, or Emphaſis, where it ought to be placed*; for this will make the Sentence loſe all its Force, and oftentimes conceal the Meaning of it from the Hearer.

Perhaps I have been too tedious here; but if theſe Rules are not obſerved in *Reading*, the Speech of the fineſt Orator, with all the nobleſt Ornaments of Eloquence, will become flat, and dull, and feeble, and have no Power to charm or perſuade.

CHAP. XVI.

Observations concerning the Letters in printed Books, and in Writing.

1. THE Twenty-four Letters are called the *Alphabet*, becauſe *Alpha*, *Beta*, are the Names of the two firſt *Greek* Letters *A* and *B*. Note that the great Letters are called *Capitals*, and the others *Small*.

2. The round, full, and upright Print is called the *Roman*, *as*, Father. The long, narrow, and leaning Letters are called *Italic*, or *Italian*, as *Father*. The old Black Letter is called the *Engliſh*, as **Father**.

3. In moſt Books both the *Roman* and *Italian* are uſed, but in the old *Engliſh* Letter few Things are printed now-a-days, beſides Acts of Parliament, Proclamations, *&c.*

4. Books that are printed in the *Roman* Letter, allow ſuch Parts as theſe to be printed in the *Italic*, (*viz.*)

(1.) The *Preface*, and ſometimes the *Index*, or *Table* of the Matters contain'd in the Book.

(2.)

(2.) The Titles or Arguments of the ſeveral Chapters, Sections, or Pages.

(3.) Examples to any Rules that are laid down.

(4.) Words of any foreign Language that are cited or mentioned.

(5.) Such Sentences as are cited from other Authors, or the Speeches or Sayings of any Perſon.

(6.) Thoſe Words that have the chief Place or Force in a Sentence, and are moſt ſignificant and remarkable; where the *Emphaſis* is placed.

(7.) Where any Word or Words are made the very Matter of the Diſcourſe, or are explain'd, thoſe Words are printed often in the *Italic*; or elſe the Explication of them is ſo; as, the Name of *Cannon* is given to a *Great Gun*.

Note, That if a Book, or Chapter, or Preface, &c. be printed in the *Italic* Letter, then all theſe Things before-mentioned are printed in the *Roman*.

Note alſo, That moſt of thoſe things which ought to be put in a different Letter in *Print*, ought to have a Stroke drawn under them in *Writing*; or be written in a different Hand, or (at leaſt) they ſhould be included in *Crotchets* for diſtinction ſake.

CHAP XVII.

Of Great Letters.

THE laſt Obſervation concerning Letters, is this, That *Capital*, or Great Letters, are never uſed among the Small, in the Middle or End of Words, but only at the Beginning of a Word; and that in the Caſes following.

1. At the beginning of any Writing, Book, Chapter, Paragraph, *&c.*

2. After a Period, or any full Stop, when a new Sentence begins.

3. At the beginning of every Line in Poetry, and every Verſe in the Bible.

4. At the beginning of proper Names of all ſorts, whether of Perſons, as *Thomas*; Places, as *London*; Ships, as *The Hope-well*; Titles and Diſtinctions of Men and Women, as *King*, *Queen*, *Biſhop*, *Knight*, *Lady*, *Eſquire*, *Gentleman*, *Sir*, *Madam*.

5. All the Names of God muſt begin with a great Letter, as *God*, *Lord*, the *Eternal*,

Eternal, the *Almighty*; and alſo the *Son* of God, the Holy *Spirit*.

6. A Citation of any Author, or Saying of any Perſon, which is quoted in his own Words, begins with a Capital; as, *The Fool hath ſaid in his Heart*, There is no God.

7. Where whole Words, or Sentences are written in Capitals, ſomething is expreſs'd extraordinary remarkable; as *I AM THAT I AM, is the Name of God.* Whole Words alſo are written in Capitals, in the Titles of Books, for Ornament ſake.

8. When *I* or *O* are ſingle Words, they muſt always be writ in Capitals, as, *I read, O brave!*

9. It has alſo been the growing Cuſtom of this Age in printing of every thing, but eſpecially Poetry or Verſe, to begin every Name of a thing (which is call'd *a Noun Subſtantive*) with a Great Lerter; tho' I cannot approve it ſo univerſally as it is practiſed.

CHAP. XVIII.

Observations concerning the Size, Pages, Titles, &c. in printed Books.

1. BOOKS are said to be printed in *Folio*, in *Quarto*, in *Octavo*, or in *Twelves*, or sometimes in *Twenty-fours*.

Books in *Folio*, are those wherein a whole Sheet makes but two Leaves; in *Quarto*, a Sheet makes four Leaves; in *Octavo*, eight Leaves; and in *Duodecimo*, or *Twelves*, twelve Leaves, *&c.*

2. A *Page* in a Book, is all that is written, or printed on one side of a Leaf.

3. A *Line* signifies all the Words that stand in one Rank, from the left Hand of the Page, to the right.

4. But when the Page is divided into several Parts from the Top to the Bottom, one of those Parts is called a *Column*; as in Bibles, Testaments, News-Papers, Dictionaries, all Tables or Catalogues of Words.

5. The Spaces on the Side, or Bottom of the Page, are called the *Margin*,

gin, whether they be empty, or have Notes in them, which are called *Marginal Notes*.

6. The first Page of every Book, which gives an account what that Book treats of, is called the *Title-Page*; and the first Part of it is usually written or printed in Capitals.

7. The Word or Sentence that stands over the Head of every Page, is called the *Running Title*.

8. The Word that is written on the Bottom of the Page, at the right hand, is called the *Catch-word*, and is repeated again at the beginning of the next Page, to show that the Pages are printed in true order, and follow one another aright.

9. The great or small Letters and Figures that stand under many of the Pages, are *Marks* of the *Printer*, chiefly for the Use of the *Book-binder* to number the Sheets; as, A, B, C, note the 1*st*, 2*d*, and 3*d* Sheet, *&c.*

10. Where a Line begins shorter than the rest, with a great Letter, it is called *a new Paragraph*.

11. As *Chapters* are Parts of a *Book*, so *Sections* are sometimes made Parts

of a chapter & § are Parts of a Section

Parts of a Chapter, and *Paragraphs* are Parts of a Section.

12. The Words or Sentences written just before the Beginning of a Chapter, or Section, are called the *Contents* of it, or sometimes the *Argument*.

CHAP. XIX.

Observations in reading the Bible.

1. THE Bible is divided into the *Old Testament* and the *New*, and each of these divided again into several Books, as the Book of *Genesis*, the Book of *Exodus*, &c. The Books into Chapters (*viz.*) I. II. III. *&c.* and the Chapters into Verses, 1, 2, 3, *&c.*

2. There is generally a *Period* at the end of every Verse, tho' the Sense sometimes is not compleat; and oftentimes a *Colon* in the middle of a Verse, instead of a *Semicolon* or *Comma*; especially in the Old Testament.

3. This Mark ¶ or ℸ is usually put at the beginning of every *Paragraph*, as we took notice before.

4. In

4. In the Bible thoſe Words only are printed in a different or *Italic* Letter, which are not found in the original *Hebrew* or *Greek*; but the Tranſlators have added them, to compleat the Senſe, or to explain it: and therefore proper Names, are not diſtinguiſh'd by a different Print, but by a great Letter at the beginning.

5. In the Old Teſtament where [LORD] is written all in Capitals, the Word in the Hebrew is *Jehovah*: Where it is written in ſmall Letters, [Lord] it is ſome other Word in the Hebrew, as *Adôn*, or *Adonai*, &c.

6. In Bibles with marginal Notes, let theſe three things be obſerved.

(1.) The little Letters a, b, c, d, placed between the Words, refer to other Texts of Scripture in the Margin that have a like Senſe; and theſe are called *References*.

(2.) An *Obelisk*, or *Dagger* †, is uſed to ſhew what are the Words, or literal Expreſſions of the *Hebrew* or *Greek*, which the Tranſlators have a little alter'd to render them proper *Engliſh*.

(3.)

(3.) A *Double Stroke*, or *Parallel* ||, is uſed to ſhow how the Words may be differently tranſlated.

Laſtly, It is an uſeful thing alſo to remark, that the very ſame Names are ſpelled different Ways in the *Old Teſtament* and in the *New*; becauſe the Words in the Old Teſtament are much according to the *Hebrew*, from whence they are tranſlated, and the New are ſpell'd according to the *Greek*. See the Seventh *Table*.

CHAP. XX.

Of Reading Verſe.

THERE are two Ways of writing on any Subject, and theſe are *Proſe* and *Verſe*; or, in other Words, *Plain Language* and *Poetry*.

Proſe is the common Manner of Writing, where there is no neceſſary Confinement to a certain Number of Syllables, or placing the Words in any peculiar Form.

Engliſh *Verſe* generally includes both *Metre* and *Rhyme*.

When

When every Line is confin'd to a certain Number of Syllables, and the Words ſo placed, that the Accents may naturally fall on ſuch peculiar Syllables as make a ſort of Harmony to the Ear; this is called the *Metre.*

When two or more Verſes, near to each other, end with the ſame, or a like Sound, the Verſe is ſaid to have *Rhyme.*

Take theſe Examples.

I've taſted all the Pleaſures here,
They are not laſting, nor ſincere.
To eat and drink, diſcourſe and play,
To-morrow as we do to-day:
This beaten Track of Life I've trod
So long, it grows a tedious Road.

Sir R. Blackmore.

Or thus:

Patience a little longer hold,
A while this mortal Burden bear;
When a few Moments more are told,
All this vain Scene will diſappear:
Immortal Life will follow this,
And Guilt and Grief be chang'd for endleſs Joy and Bliſs.

Sir R. B.

Sometimes a *Double Rhyme* is uſed, and the two laſt Syllables chime together; but this is ſeldom admitted, except in comical, pleaſant, or familiar Verſe: as,

What made thee, Tom, *laſt night ſo merry?*
Was it good Ale, or good Canary?

Sometimes *Engliſh* Verſe is written *without Rhyme*, and is called *Blank Verſe.* For inſtance of this, take the Deſcription of Hell in *Milton*'s admirable Poem, call'd *Paradiſe Loſt:*

Regions of Sorrow, doleful Shades, where Peace
And Reſt can never dwell; Hope never comes,
That comes to all; but Torture without end
Still urges; and a fiery Deluge fed
With ever-burning Sulphur unconſum'd.

But in this ſort of Verſe the *Metre* is obſerved, as much as if it had *Rhyme* alſo.

In

In *Engliſh* Metre the Words are generally ſo diſpoſed, that the Accent may fall on every ſecond, fourth, and ſixth Syllable; and on the eighth, and tenth, and twelfth alſo, if the Lines are ſo long. The firſt ſix Lines of Sir *Richard Blackmore*'s excellent Poem, called *Prince Arthur*, happen to give us an Inſtance of this without one Variation.

I ſing the Briton and his gen'rous arms,
Who vers'd in Suff'rings, and the rude Alarms
Of War, reluctant left his native Soil,
And undiſmay'd ſuſtain'd inceſſant Toil,
Till led by Heav'n propitious he return'd,
To bleſs the iſle which long his abſence mourn'd.

Now becauſe *Engliſh* Verſe generally takes this Turn, ignorant Perſons are ready to imagine that it muſt be ſo univerſally, and that it is abſolutely neceſſary to give this ſort of Sound to every Line in Poeſy, and to lay

a Streſs upon every ſecond Syllable; whereas there is a great deal of juſt Liberty and Variation, which Poeſy allows in this Caſe, without deſtroying the Harmony of the Verſe: and indeed it adds a Beauty and Grace to the Poetry, ſometimes to indulge ſuch a Variety, and eſpecially in the firſt and ſecond Syllables of the Line.

But for want of this Knowledge, moſt People affect to read Verſe in a very different manner from Proſe; and they think it not ſufficient to place a common Accent, but lay a very hard and unnatural Streſs on every other Syllable; and they ſeem to ſtop and reſt on it, whether the natural Pronunciation of the Words will allow it or no. By this means they give a falſe and wretched Accent to many Words, and ſpoil good *Engliſh*, to make it ſound like Verſe in their Opinion. In ſhort, they would not only read the Song, but give it a Tune too.

Let the following Inſtance be given, wherein one of theſe miſtaken Readers will be guilty of this Fault in a ſhameful Degree.

Note,

Note, I have placed the Accents in this Example, not where they ought to lie, but where ſuch a common Reader would place them.

Angéls inviſiblé to Senſe,
Spreading their Pínions fór a Shiéld,
Are thé brave Soúldiers béſt Defence,
When Cánnons in long órder ſhall diſpénſe
Terríble Slaúghter roúnd the Fiéld.

What an hideous Harmony doth this Stanza make on the Lips of ſuch a Pronouncer!

The great and general *Rule* therefore of reading *Engliſh* Verſe, is to pronounce every Word, and every Sentence, juſt as if it were Proſe, obſerving the Stops with great Exactneſs, and giving each Word and Syllable its due and natural Accent; but with theſe two ſmall *Allowances*, or Alterations.

I. At the end of every Line, where is no Stop, make a Stop about half ſo long as a Comma, juſt to give notice that the Line is ended.

II. If any Words in the Line happen to have two Sounds, chuſe to give that Sound to it which moſt favours the Metre and the Rhyme.

To favour the Metre, is to read two Syllables diſtinct, or to contract them into one, according as the Metre requires; as the Word *glittering* muſt make three Syllables in this Line;

All glittering in Arms he ſtood.

But in the following Line it makes but two; as,

All glitt'ring in his Arms he ſtood.

The *Metre* alſo is favour'd ſometimes by placing the Accent on different Syllables in ſome few Words that will admit of it; as the Word *Avenue* muſt have the Accent on the firſt Syllable in this Line,

Wide ávenues for cruel Death.

But in the next Line it muſt be accented on the ſecond Syllable; as,

A wide Avénue to the Grave.

To favour the Rhyme, is to pronounce the laſt Word of the Line ſo as

to

to make it chime with the Line foregoing, where the Word admits of two Pronunciations: as,

Were I but once from Bondage free,
I'd never ſell my Liberty.

Here I muſt pronounce the Word *Liberty*, as if it were written with a double *ee*, *Libertee*, to rhyme to the Word *free*.

But if the Verſe ran thus;

My Soul aſcends above the Sky,
And triumphs in her Liberty:

The Word *Liberty* muſt be ſounded as ending in *i*, that *Sky* may have a juſter Rhyme to it.

But whether you pronounce *Liberty* as tho' it were written with *ee* or *i*, you muſt ſtill pronounce that laſt Syllable but feebly, and not ſo ſtrong as to miſplace the Accent, and fix it on the laſt Syllable.

So in this Verſe;

Unbind my Feet, and break my Chain,
For I ſhall ne'er rebell again.

Here

Here you must give the Diphthong *ai*, its full Sound in the Word *again*; but it must be pronounced *agen* in the following Verse: as,

Put Daniel *in the Lions Den,*
When he's releas'd, he'll pray again.

Now having made these two small *Allowances*, if the Verse does not sound well and harmonious to the Ear when it is read like Prose, the Fault must be charged on the *Poet*, and not on the *Reader*; for it is certain that those Verses are not well composed, which will not be read gracefully according to the common Rules of Pronunciation.

Make an Experiment now in the Lines before-mentioned, and if you read them like *Prose*, you will find the Justness of the natural Accent is maintained in every Word, and yet the Harmony or Music of the *Verse* sufficiently secured.

Angles invisible to Sense,
Spreading their Pinions for a Shield,
Are the brave Souldiers best Defence,
When Cannons in long order shall dis-
pense
Terrible Slaughter round the Field.

I might take notice here, that there are two other kinds of Metre in *Engliſh*, beſides this common Sort, where the Accent is ſuppos'd to lodge on every ſecond Syllable.

One ſort of *uncommon Verſe*, is when the Line contains but ſeven Syllables; and a pretty ſtrong Accent lies on the firſt Syllable in the Line, and on the 3*d*, 5*th*, and 7*th*: as,

Glitt'ring Stones, and golden Things,
Wealth and Honours that have Wings,
Ever flutt'ring to be gone,
I could never call my own:
Riches that the World beſtows,
She can take, and I can loſe;
But the Treaſures that are mine,
Lie afar beyond her Line.

The other ſort of *uncommon Verſe* has a quick and haſty Sound, and muſt have the Accent placed on every third Syllable. Matters of Mirth and Pleaſantry are the Subject of this ſort of Song; and but ſeldom is it uſed where the Senſe is very ſolemn and ſerious? Take this Inſtance of it.

'Tis

'Tis the Voice of the Slúggard: I heár him compláin,
You have wák'd me too soón, I muſt ſlúmber again.
As the Doór on its Hínges, ſo he on his Béd
Turns his Sides, and his Shóulders, and his heávy Head.

In this laſt Line, the natural and proper Accent lies not on the Word *his*, where the Verſe ſeems to require it; but on the Word *heávy*: Yet it happens to have a ſort of Beauty in it here, to keep the natural Accent, and thereby you ſhew the *Heavineſs of the Sluggard* more emphatically, while he ſuffers not the Verſe to run ſwift, and ſmooth, and harmonious.

Thus let the Poeſy always anſwer for itſelf, but the Reader ſhould keep true to the natural Accent. And, in general, it muſt be ſtill maintain'd that the common Rules of reading Proſe, hold good in reading all theſe kinds of Poetry: Nor is the Reader obliged to know before-hand what particular kind of Verſe he is going to read, if he will but

but follow the common Pronunciation of the *Engliſh* Tongue; let him but humour the Senſe a little, as he ought to do in Proſe, by reading ſwift or ſlow, according as the Subject is grave or merry; and if he has acquainted himſelf a little with Verſe, and practiſed the reading of it, where the Poet has performed his Part well, the Lines will yield their proper Harmony.

Thus it appears to be a much eaſier matter to read Verſe well, than moſt People imagine, if they would but content themſelves to pronounce it as they do common Language, without affecting to add new Muſick to the Lines, by an unnatural Turn and Tone of the Voice.

CHAP. XXI.

General Directions for Spelling and Writing true Engliſh.

ALL the Rules that can poſſibly be given, for ſpelling *Engliſh* Words aright, can never make the Scholar perfect in this Work, without diligent Obſervation of every Word

in the Books which he reads; and by this Means alone Thouſands have attain'd a good Degree of Skill in it: yet conſiderable Aſſiſtance towards this Art, may be given to Children, and thoſe that are unlearned, by ſome *general Methods*, and ſome *particular Rules*.

The *General Directions for true Spelling*, are theſe:

1*ſt Direction.* Pronounce the Word plain, clear, diſtinct, Syllable by Syllable; give the full Sound to every Part of it, and write it according to the longeſt, the hardeſt, and harſheſt Sound in which the Word is ever pronounced; as, *A-pron*, not *Apurn*; *Cole-wort*, not *Collut*, &c.

The Reaſon of this Rule is this: Moſt Words were originally pronounced as they are written; but the Pronunciation being ſomething long and rough, difficult and uneaſy, they came to be pronounced in a more ſhort and eaſy way for Converſation, by the leaving out ſome Letters, and ſoftning the Sound of others: So, for inſtance, *join* is pronounced *jine*; *Purſe* is pronounced *Pus*; *half* is pronounced *haf*; *Mar-*

ri-age

ri-age, Marrage; *Na-ti-on, Naſhun*; *Vic-tu-als, Vittles*: But the way of writing theſe Words remains ſtill the ſame.

2d General Direction. When Scholars begin to read pretty well, let the Maſter take their Books out of their Hands, after they have read their Leſſons, and then ask them to ſpell the eaſier or the harder Words of it, ſuch as he judges ſuitable to their Capacities or their Improvement.

Two Scholars, when they have read their own Leſſons, may ask each other to ſpell the Words of them, and thus improve themſelves; or any two Perſons of advanced Years, who are ſenſible of their own Defects.

3d General Direction. Let there be a *Spelling Exerciſe* appointed twice a Week, at leaſt, for the whole School; and, by degrees, let the Maſter ask them to ſpell every Word in ſome well-collected Catalogues, and the Tables in this Book; and let them be encouraged by gaining ſuperiour Places in their Rank, as *Captain*, *Lieutenant*, &c. according as they ſpell moſt Words right.

Two or three Scholars may uſe theſe Tables of Words in a ſort of Sport or Play, and when they ask each other to ſpell them, he that miſſes not one in ten or twenty, ſhall gain a Pin, or two Pins, or a Marble, or what other Toy they think proper, never exceeding the Value of a Farthing.

4th General Direction. When Scholars begin to write well, let ſeveral of them be appointed to write a Page, or a Column, out of theſe, or any other Tables of Words, and ſometimes out of the Bible, or any other Book, and well obſerve how every Word is ſpelt: Then let the Maſter take all their Books and Papers away, and himſelf, or one of the beſt Scholars, read and pronounce all the Words diſtinctly, and let all the reſt write them down, and be encouraged, or reproved, according to the Number of Faults.

Any two Perſons may do this for their own Improvement: and the Reaſon why I give this Direction, is, becauſe once writing a Line, impreſſeth it more upon the Memory, than three or four Readings.

5th

5th General Direction. Read over the Chapters of this Book, from the *third* to the *tenth*, with Diligence, and remark how the Vowels and Conſonants are ſounded in different ſort of Words, *Engliſh* or *Foreign*; and learn to write them accordingly: Obſerve where they keep their proper Sound, and where they change it.

Take particular Notice alſo, what Letters are ſilent, and not pronounced at all; and remember to put in thoſe Letters in Writing, tho' you leave them out in Reading.

6th General Direction. In your younger Years eſpecially, take all proper Opportunities for writing, and be careful to ſpell every Word true: this may be done by the help of ſome ſmall *Engliſh Dictionary*, where the Words are put down in the Order of the Alphabet; and if you doubt of the ſpelling of any Word, write it not without firſt conſulting the *Dictionary*.

The beſt Dictionary that I know for this purpoſe, is entitled, *A New Engliſh Dictionary*, &c. by *J. K.* The 2d Edition. 1713. In a ſmall Octavo.

CHAP. XXII.

Particular Rules for Spelling and Writing true Engliſh.

A GREAT part of the *Engliſh* Tongue is ſo irregular in the Letters and Compoſition of it, that it would require almoſt as many *Rules* to ſpell by, as there are *Words* to be ſpell'd: But there are ſeveral other Words that may be reduced into ſome Ranks and Order, and the Scholar may be aſſiſted toward the Spelling them aright, by the Obſervations, and the *Rules* following:

The *certain Rules* are theſe:

1. *ch* at the end of a Word, after a ſhort Vowel, always takes *t* before it, as *catch, fetch, pitch, botch, Dutch*; except ſome very few common Words, as *much, ſuch, rich, which.*

2. A Vowel ſounding long before a ſingle Conſonant, requires an *e* at the end, as *Fate, where, mine, Bone, Tune:* But very ſeldom after a double Conſonant or a Diphthong, except after the Letters *c* ſoft, *g* ſoft, *s*, *x*, *z*, and

v

v Conſonant, as in *Voice, Fence, range, Houſe, rouze, carve, twelve.*

3. Where *g* has a ſoft Sound after a ſhort Vowel, *d* generally muſt go before it; as *Badger, Hedge, Ridge, Lodge, Cudgell.*

4. Whereſoever *g* is ſounded hard after a long Vowel in the end of a Word, *ue* muſt follow it, as *Plague, Intrigue, prorogue*; and in all foreign Words, as *Catalogue, Synagogue,* &c.

5. *gh* is written inſtead of *g* in *gheſs, ghittar, aghaſt, ghaſtly, Ghoſt*: and *gu* in the Words following, *Guard, Gueſt, Guide, Guile, Guilt, Guinea, Guiſe,* and their Compounds and Deriyatives, as *beguile, diſguiſe, guilty,* &c.

6. *k* at the end of a Word, after a ſhort Vowel, always takes *c* before it, as *crack, knock, Neck, ſick, Duck.*

7. Double *l* is always uſed at the end of Words of one Syllable after a ſingle Vowel, as *call, full, fill, ſmell, roll, poll.*

8. Double *s* moſt uſually ends a Word after a Vowel that ſounds ſhort, as *paſs, Goodneſs, miſs, toſs*: except a few common Words of one Syllable;

as, *as*, *was*, *yes*, *is*, *his*, *this*, *us*, *thus*: except alſo when *s* or *es* is added to a Word, as *Horſe*, Horſes; *kiſs*, kiſſes; *deſpiſe*, deſpiſes; *dye*, dyes.

9. A long *ſ* is never uſed at the end of a Word, nor juſt after a ſhort *s*, in Writing or Printing.

10. The Sound of *us*, at the end of a Word of more than one Syllable, is written *ous*, in Words purely *Engliſh*, as *righteous*, *piteous*, *cautious*, &c.

The *Obſervations* which cannot be reduced to any *certain Rules*, are theſe:

1. Obſerve when a ſingle Vowel is ſounded, whether the Word be written with a Diphthong or no, as *Bread*, *Heart*, have a Diphthong; but *fed*, *ſart*, have not.

2. Obſerve the Words where *ch* has the proper *Engliſh* Sound, as *Child*, *patch*, *ſuch*; and where it is ſounded hard, and written inſtead of *k*, as *Sckool*, *Stomach*, *Character*, &c. or where it is ſounded like *ſh*, as in *French* Words, *Chaiſe*, *Machine*, *Chagrin*, &c.

3. Ob-

3. Obſerve where *ſc* is written inſtead of *c* ſoft, or *s*; as *Science*, *Diſciple*, *ſcent*, *aſcent*, *Conſcience*, &c.

4. Obſerve where *ph* is written inſtead of *f*; as *Phyſick*, *Philoſophy*, *Triumph*, *Camphire*, &c.

5. Obſerve where *que* is written inſtead of *k*, as *oblique*, *Antique*, *Maſque*, &c.

6. Obſerve where *rh* is written for *r*, as *Rheum*, *Rhetorick*, *Myrrh*, *Catarrh*, &c.

7. Obſerve how the Sound of *ſhi*, before a Vowel, is written; whether with *ci*, as *vicious*; or *ſci*, as *Omniſcient*; or *ſhi*, as *Faſhion*; or *ſi*, as *Viſion*; or *ſſi*, as *Paſſion*; or *ti*, as *Condition*. But remember where that *ſh* ſounds hard like *zh*, 'tis always written with a ſingle *ſ*, as *Viſion*, *Deciſion*, *Occaſion*, *Confuſion*.

8. Obſerve where *y* is written for *i*, as *Presbyter*, *Synagogue*, *Rhyme*, *Type*, *Myrtle*, *Phyſick*, and many others.

9. Obſerve where *x* is ſounded before *ion*, moſt times *ct* muſt be written, as *Affliction*, *Deſtruction*; but not always, as *Crucifixion*, *Complexion*, *Defluxion*, and *Reflexion*, which is ſometimes ſpelled *Reflection*.

10.

10. Obſerve, in the laſt place, that Compound and Derivative Words are generally ſpell'd as their Primitives are, as *guile*, beguiles; *knock*, knocked; *catch*, catcher; *rich*, richer; *call*, calling.

The chief Exception is in the Final *e*, (*viz.*) If the firſt, or the primitive Word in a Compound or Derivative end in *e*, that *e* is often left out; as *take*, *taking*; *write*, *writing*; *Houſe*, *Houſhold*; *Horſe*, *Horſman*: But ſometimes it muſt be written, as *where*, *whereof*; *here*, *herein*; *Peace*, *peaceable*: which no Rules can ſo well determine, as a general Acquaintance with the *Engliſh* Tongue.

Note alſo, that if the primitive Word end in *y*, it may be moſt times changed into *i*, as in *marry*, *Marriage*; *maryed*, or *married*; but not in *marrying*, where *i* follows it.

To provoke all my Readers to obſerve theſe Directions, let them know, that 'tis for want of Skill in this Art of Spelling, that ſo many Women in our Age are aſhamed to write, and thus forget the Art of Writing it ſelf for want of Practice: and if ſeveral Men, whoſe

Buſineſs

Buſineſs conſtrains them to write frequently, could but know the ridiculous Faults of their own Spelling, they would be aſhamed to be ſo expoſed. Diligent Attendance to theſe Directions, and due Care in younger Years, would prevent theſe Inconveniences.

CHAP. XXIII.

Obſervations concerning the various Ways of Spelling the ſame Word.

THO' far the greateſt Part of *Engliſh* Words are ſpelled but one way, yet there are ſome that ſeem to admit of two Manners of Spelling; for which theſe following Rules may be given for our Obſervation.

1. *ee* is ſometimes written for *ie*, in the middle of a Word, as *Niece*, Neece; *Piece*, Peece; *Belief*, Beleef; *Thieves*, Theeves.

2. *i n* is changed for *e n*, at the beginning of a Word, as *ingage*, engage; *inquire*, enquire; *indanger*, endanger; *indure*, endure; *intangle*, entangle.

3.

3. *i m* is alſo changed for *e m*, as *imploy*, employ; *imbattle*, embattle; *imbezzle*, embezzle; *imbarque*, embarque.

4. *k* may be left our after *c*, in Words borrowed from the *Latin*, as *Publick*, Public; *Muſick*, Muſic; *Logick*, Logic; *Pedantick*, Pedantic.

5. *e l* is ſometimes written for *l e*, at the end of ſome Words, as *Cattle*, Cattel; *Battle*, Battel.

6. *o a* is turned ſometimes into long *o*, and *e* final, as *Coal*, Cole; *Cloak*, Cloke; *Smoak*, Smoke; *groan*, grone; *Shoar*, Shore.

7. *or* is often written where *our* was wont to be written, as *Labour*, Labor; *Honour*, Honor; *Favour*, Favor; *Conquerour*, Conqueror.

8. Among other Letters which are now-a-days omitted by ſome Writers, *p* between *m* and *t* is often left out; as *Preſumption*, Preſumtion; *Attempt*, Attemt: ſo in *Aſſumption*, *Contempt*, *Contemptuous*, *Temptation*, &c.

9. *Ph* is changed into *f* many times, as *Phanſy*, *Phanatic*, *phantaſtic*, *Phantom*, *Phrenzy*, *Phlegm*, *Sulphur*, *prophane*;

phane; for which are written, *Fancy*, *Fanatic*, &c.

10. *que* is changed into *k*, or *ke*; as, *Barque*, *Traffique*, *Maſque*, *Flaſque*, *Relique*, *Checquer*, *Caſquet*, *Muſquet*, are often written *Bark*, *Traffick*, &c.

11. *re* or *er* are written indifferently in theſe Words: *Theater*, or Theatre; ſo *Metre*, Meter; *Centre*, Center; *Sepulchre*, Sepulcher.

12. *s* is turned ſometimes into *z*, in ſuch Words as *Raſor*, *Sciſſors*, *Braſier*, *Loſenge*, *Exerciſe*, *chaſtiſe*, *deviſe*, *Enterpriſe*; which may be written *Razor*, *Scizars*, *Exercize*, *Enterprize*, &c.

There are alſo many other Words where *c* is made frequently to ſupply the Place of *s*; but 'tis by no means proper, tho' 'tis very common; as in *diſpence*, *ſuſpence*, *Sence*, *Recompence*, *Pretence*, &c. all which Words ought to end in *ſe*, as *diſpenſe*, *ſuſpenſe*, *Senſe*, &c.

13. *ti*, or *ci*, are written in theſe Words, *antient*, *vitious*, *gracious*, *pretious*, *ſpatious*, &c. as *antient*, *vicious*, &c.

14.

14. *ugh* may be left out in *though*, tho'; *through*, thro'; and in *thought*, *brought*, &c. with an *Apoſtrophe* in the room of them, as *tho't*, *bro't*, &c.

15. *ugh* is ſometimes changed for *w*, as in *Yew*, *Plow*, *Bow*, *thorow*, *enow*; for Yeugh, Plough, Bough, thorough, enough.

Upon the Word *enough* there is this Obſervation made, that, when it ſignifies a *ſufficient Quanity*, 'tis written always with *ugh*, and pronounced *enuff*: as, *There is Wine enough.* But when it ſignifies a *ſufficient Number*, 'tis oftentimes both pronounced and written *enow*; as, *There are Bottles enow.*

16. *ul*, or *wl*, is turned into *ll* in theſe Words, *rowl*, roll; *powl*, poll; *ſcrowl*, ſcroll; *controul*, controll.

17. Many Words are written with *u* after a Vowel, which uſed to be written with *w* heretofore, as *Noun*, Nown; *Ground*, Grownd; *ſour*, ſowr; *caul*, cawl; *lour*, lowr.

18. Words whoſe Sound ends in *i*, were once written with *ie*, now with *y*, as *flie*, fly; *bloodie*, bloody; *Victorie*, Victory: ſome are written either with

with *ie*, or *ye*, as *die*, dye; *lie*, lye; *tie*, tye: others only with *y*, as *my*, *thy*, *by*: others chiefly with *ye*, as *Rye*, *Pye*, as Cuſtom pleaſes.

19. It may be obſerved in general, that *i* and *y* are written for one another indifferently in many Words, as *Lion*, Lyon; *Tiger*, Tyger; *praiſe*, prayſe; *Toil*, Toyl; *ſaid*, ſayd; *paid*, payd.

20. Some Words are written either with a double or ſingle Conſonant in the middle, as well as in the end; as *Aray*, Array; *Orange*, Orrange; *Forage*, Forrage; *later*, latter; *Mat*, Matt; *rot*, rott; *ſcof*, ſcoff; *Sum*, Summ: and Words of ſeveral Syllables ending in *l*; as *hopefull*, hopeful; *ſpeciall*, ſpecial; *naturall*, natural.

I dare not pretend to maintain that both theſe Ways of Spelling the ſame Words in this Chapter, are learnedly right, and critically true: Nor do I write now for Scholars and Criticks; but many of the Learned have been wiſely negligent in theſe leſſer Matters, and not waſted their Time in long and deep Reſearches after an *e*, or an

i, an *s*, or a *z*: and they have taken the liberty to ſpell theſe Words different ways; and many times, in imitation of the *French*, have left out uſeleſs Letters by way of Refinement: I confeſs the Derivation of thoſe Words is hereby loſt. But after all, *Cuſtom*, which will be the Standard of Language, has rendered both theſe Methods of Spelling tolerable, at leaſt to the Unlearned.

For the Words which are not reduced to any of theſe Rules, ſee the ſixth Table.

There are alſo ſeveral *Engliſh* Proper Names which Men ſpell different ways; as, *Eliſabeth*, or *Elizabeth*; *Eſther*, or *Heſter*; *Nathanael*, or *Nathaniel*, ; *Humfry*, or *Humphrey*; *Anthony*, or *Antony*; *Gaſpar*, or *Jaſpar*; *Hierom*, or *Jerom*; *Giles*, or *Gyles*; *Katherine*, or *Catharine*; *Britain*, or *Brittain*. But I ſhall not make a diſtinct Table of them here; Obſervation will ſufficiently teach them.

I ſhall conclude this Chapter with one Remark, (*viz.*) That in Old Writings, and in Books printed long ago,

ago, you find many needleſs Letters uſed in ſpelling ſeveral Words, which are left out in modern Books and Writings; as for inſtance, The Words which we write *Son*, *Gun*, *Sap*, *preſs*, *Goodneſs*, *tho'*, *Body*, *doth*, *doſt*, &c. were once written *Sonne*, *Gunne*, *Sappe*, *preſſe*, *Goodneſſe*, *though*, *Boddy* or *Boddie*, *doeth*, *doeſt*; and a thouſand other Inſtances there are of the like Kind, wherein modern Writers have ſhorten'd the manner of Spelling, by leaving out ſuch Letters as are not pronounced.

CHAP. XXIV.

Catalogues of Words pronounced or written in ſuch a Way as cannot be reduced to Rules, &c.

IN learning to read and write *Engliſh*, we ſhall find ſeveral Words, whoſe Accent, Pronunciation, and Spelling, are not eaſy to be brought under any certain Rules; and theſe can only be learnt by long Obſervation, or

by *Tables* or *Catalogues* drawn up for this End.

There are ſeveral other things alſo that relate to Reading and Writing, which cannot well be taught otherwiſe than by *Tables*; ſuch are *Abbreviations* and Contractions in Writing and in Speaking, whereby two or three Letters are made to ſignify one or two Words, or more, as A. M. or M. A. *Maſter of Arts.* So *Numbers*, as one, two, three, *&c.* which are mark'd with Letters, as I. II. III. *&c.* or with particular *Characters*, as 1, 2, 3, *&c.* Various other *Letters* and *Marks* alſo are uſed to ſignify whole Words, as *l.* for *Pounds*; *oz.* for *Ounces*; & or *&* for *and*; which may be learnt by the following Tables.

TABLE I.

A Table of Words accented on different Syllables, according to the Cuſtom of the Speaker, even when they are uſed to ſignify the ſame thing.

A'cademy	Acádemy
A'cceptable	Accéptable
A'dmirable	Admírable
Advértiſement	Advertíſement
A'ttribute	Attríbute
A'venue	Avénue
Cónfeſſor	Conféſſor
Cóntemptible	Contémptible
Cóntrary	Contráry
Cóntribute	Contríbute
Cónverſe	Convérſe
Cónverſant	Convérſant
Córollary	Coróllary
Córroſive	Corróſive
Córruptible	Corrúptible
Concúpiſcence	Concupíſcence
Délectable	Deléctable
Díſtribute	Diſtríbute
Gázette	Gazétte
Oéconomy	Oecónomy
Réfractory	Refráctory
Súcceſſor	Succéſſor

Tóward	Towárd
U'tenſil	Uténſil

With ſome others.

Note, I do not ſuppoſe both theſe Ways of Pronunciation to be equally proper; but both are uſed, and that among Perſons of Education and Learning in different Parts of the Nation; and Cuſtom is the great Rule of Pronouncing, as well as of Spelling, ſo that every one ſhould uſually ſpeak according to Cuſtom.

TABLE II.

A Table of Words which are accented on the firſt Syllable when they ſignify the Name of a Thing; but on the latter Syllable, when they ſignify an Action. The firſt is a *Noun*, the ſecond a *Verb*.

Nouns.	*Verbs.*
To be A'bſent	To abſént
An A'ccent	To accént
An A'ttribute	To attríbute
A Cément	To cemént
A Cóllect	To colléct
A Cómpound	To compóund
A Cónduct	To condúct
The Cónfines	To confine
A Cónflict	To conflict
A Cóncert	To concért
A Cónſort	To conſórt
A Cónteſt	To contéſt

A Cóntract	To contráct
A Cónvert	To convért
A Déſert	To deſért
A Férment	To ferménт
Fréquent	To frequént
I'ncenſe	To incénſe
An O'bject	To objéct
An O'verthrow	To overthrów
A Prémiſe	To premiſe
A Préſent	To preſént
A Próject	To projéct
A Rébel	To rebél
A Récord	To recórd
Réfuſe	To refúſe
A Súbject	To ſubjéct
A Tórment	To torménт
An U'nite	To unite

Note here, that *Names* derived from theſe *Verbs*, are accented as the Verbs are; as, to *ferménт*, *ferménting*; to *colléct*, a *Colléctor*; to *objéct*, an *Objéction*, &c.

TABLE

TABLE III.

A Table of other Words pronounced different Ways, when they are uſed in different Senſes.

AN Abuſe, *or Injury*;	*To* abuſe, or *do Injury.*
Born, or *carried*;	Born, or *brought forth.*
A Bow *to ſhoot*;	*To* bow, or *bend.*
Can't *for* cannot;	Cant, *unintelligible Talk.*
Cloſe, or *near*;	*To* Cloſe, or *Shut*, or *End.*
To cónjure *as Witches do*;	*To* conjúre, *make one ſwear.*
Crowd, a *Throng*;	Crow'd, or *did crow.*
Human, *like a Man*;	Humáne, or *kind.*
Gállant, *brave*;	A Gallánt, a *Courtier* or *Suiter.*
Job, *a Name*;	*A* Job *of Work.*
Lead, *a Metal*;	*To* lead, or *guide.*
A Mínute, *part of an Hour*;	Minúte, or *ſmall.*
Muſe, to *meditate*;	Muſe, or *Song.*
Precédent, *going before*;	A Précedent, or *a Pattern.*
To Read *a Book*;	*I have* read.
Sow, *a Female Hog*;	*To* ſow, *Seed or Corn.*
To tear *in Pieces*;	A Tear *in weeping.*
Uſe, or *Intereſt*;	*To* uſe, or *employ.*
Won't, *will not*;	Wont, or *Cuſtom.*

Note,

Note, the Words *Haſt*, *Paſt*, *Bath*, *Breath*, *Cloth*, and ſuch others, when they are pronounced long, ſhould have the *e final* added to the End; as *Haſte*, *Paſte*, *Bathe*, *Breathe*, *Clothe*: and therefore they are not to be ſpell'd the ſame way.

TABLE IV.

A Table of Words, the ſame or nearly alike in Sound, but different in Signification and in Spelling.

ABel, Cain's *Brother.*
Able, *powerful.*
Accedence, *a Book.*
Accidents, *Chances.*
Account, *Eſteem.*
Accompt, *Reckoning.*
Achor, *a Valley.*
Acorn, *of an Oak.*
Acre, *of Land.*
Advice, *Counſel.*
Adviſe, *to counſel.*
Ale, *Malt-Liquor.*
Ail, *to trouble.*
All, *every one.*
Awl, *to bore Holes.*
Alehoof, *an Herb.*
Aloof, *at a diſtance.*
Allay, *to diminiſh.*
Alloy, *of Metal.*
Alley, *a narrow Paſſage.*
Ally, *Confederate.*
Allow'd, *granted.*
Aloud, *with a Noiſe.*
Altar, *for Sacrifice.*
Alter, *to change.*
Ant, *a Piſmire.*
Aunt, *Uncle's Wife.*
Are, *be.*
Air, *we breathe.*
E'er, *ever.*
Heir, *eldeſt Son.*
Errand, Arrand, } *a Meſſage.*
Arrant, *notorious.*
Arras, *Hangings.*
Harraſs, *to trouble.*
Aſcent, *going up.*
Aſſent, *Agreement.*

Aſſiſ-

Aſſiſtance, *Help.*
Aſſiſtants, *Helpers.*
Augur, *a Sooth-ſayer.*
Augre, *for Carpenters.*
Axe, *to cut Wood.*
Acts, *Deeds.*
Bacon, *Hog's Fleſh.*
Baken, *baked.*
Beacon, *to give notice of Enemies.*
Beckon, *to wink.*
Bail, *a Surety.*
Bale, *of Cloth or Silk.*
Bald, *without Hair.*
Bawl'd, *cry'd out.*
Ball, *any round thing.*
Bawl, *to cry aloud.*
Barbara, *a Woman.*
Barbary, *a Country.*
Barberry, *a Fruit.*
Bark *of a Tree.*
Barque, *a Ship.*
Beau, *a Fop.*
Bow, *to ſhoot.*
Bear, *a Burden.*
Bare, *did bear.*
Bare, *naked.*
Bear, *a wild Beaſt.*
Baſs, *part of Muſic.*
Baſe, *mean.*
Baiz, *Cloth.*
Bays, *Bay-Trees.*
Be, *are.*
Bee, *with Honey.*
Beer, *to drink.*
Bier, *to carry the Dead.*
Bel, *an Idol.*
Bell, *to ring.*
Berry, *a ſmall Fruit.*
Bury, *a Corpſe.*
Blew, *did blow.*
Blue, *a Colour.*
Board, *Plank.*
Bor'd, *a Hole.*
Boar, *a Beaſt.*
Boor, *a Country Fellow.*
Bore, *to make a Hole.*
Bolt, *the Door.*
Boult, *Meal.*
Bow, *to bend.*
Bough, *a Branch.*
Boy, *a Lad.*
Buoy, Bwoy, *to bear up.*
Bread, *to eat.*
Bred, *brought up.*
Breeches, *to wear.*
Breaches, *broken Places.*
Bruit, *a Report.*
Brute, *a Beaſt.*
Burrow, *a Hole in the Earth.*
Borough, *a Corporation.*

By,

By, *near.*
Buy, *for Money.*
Brews, *he breweth.*
Bruiſe, *to break.*
Cain, Adam's *Son.*
Cane, *a Shrub.*
Call, *by Name.*
Cawl, Caul, *over the Bowels.*
Cannon, *a Great Gun.*
Canon, *a Rule.*
Capital, *chief.*
Capitol, *a Tower in Rome.*
Career, *full Speed.*
Carrier, *that carrieth.*
Cellar, *under Ground.*
Seller, *that ſelleth.*
Cenſer, *for Incenſe.*
Cenſor, *a Reformer.*
Cenſure, *Judgment.*
Centaury, *an Herb.*
Century, 100 *Years.*
Centry, *a Guard.*
Chair, *to ſit in.*
Chare, *a Job of Work.*
Choler, *Rage.*
Collar, *for the Neck.*
Cornhill, *in* London.
Cornwall, *a County.*
Cieling, *of a Room.*
Sealing, *ſetting a Seal.*
Cittern, *an Inſtrument.*
Citron, *a Fruit.*
Clauſe, *of a Sentence.*
Claws, *of a Bird or Beaſt.*
Coarſe, *not fine.*
Courſe, *Race,* or *Way.*
Coat, *a Garment.*
Cote, *a Cottage.*
Comet, *a Blazing Star.*
Commit, *to do.*
Common, *public.*
Commune, *to converſe.*
Council, *an Aſſembly.*
Counſel, *Advice.*
Cou'd, *was able.*
Cud, *of Cattle.*
Courant, *a Meſſenger.*
Current, *paſſable.*
Currans, Corinths, *Fruit.*
Creek, *of the Sea.*
Crick, *in the Neck.*
Couſin, *near Relation.*
Cozen, *to cheat.*
Cymbal, *an Inſtrument.*
Symbol, *a Mark.*
Cypreſs, *a Tree.*
Cyprus, *an Iſland.*
Cruſe, *a little Veſſel.*
Cruiſe, *ſail near the Shore.*
Cygnet, *a young Swan.*
Signet, *a Seal.*

Daign,

Daign, *to vouchsafe.*
Dane, *of* Denmark.
Dam, *to stop.*
Damn, *to condemn.*
Dear, *of great Value.*
Deer, *in a Park.*
Decent, *becoming.*
Descent, *going down.*
Deep, *low in the Earth.*
Diepe, *a Town in* France.
Defer, *to put off.*
Differ, *to disagree.*
Desert, *Merit.*
Desart, *or* Desert, *a Wilderness.*
Dew, *from Heaven.*
Due, *a Debt.*
Do, *to make.*
Doe, *a Female Deer.*
Dough, *Paste or Leaven.*
Done, *acted.*
Dun, *a Colour.*
Devices, *Invention.*
Devizes, *in* Wiltshire.
Doer, *that doth.*
Door, *of an House.*
Dragon, *a Beast.*
Dragoon, *a Soldier.*
Draught, *of Drink.*
Drought, *Dryness.*
Ear, *for hearing.*
E'er, *ever.*
Year, *twelve Months.*
Early, *betimes.*
Yearly, *every Year.*
Earth, *the Ground.*
Hearth, *of a Chimney.*
Easter, *a Feast.*
Esther, *the Queen.*
Eaten, *devour'd.*
Eton, *a Town's Name.*
Eminent, *famous.*
Imminent, *over head.*
Enter, *go in.*
Inter, *to bury.*
Envy, *Hatred.*
Envoy, *a Messenger.*
Exercise, *Labour.*
Exorcise, *to conjure.*
Fain, *desirous.*
Feign, *to dissemble.*
Faint, *weary.*
Feint, *a Pretence.*
Fair, *comely.*
Fare, *a customary Price.*
Feed, *to eat.*
Fee'd, *rewarded.*
Fellon, *a Whitlow.*
Felon, *a Criminal.*
File, *a Smith's Tool.*
Foil, *to overcome.*
Fillip, *or* Fillop, *with the Finger.*

Philip,

Philip, *a Man's Name.*
Fir, *Wood.*
Furr, *of a Skin.*
Floor, *Ground.*
Flour, *for Bread.*
Flower, *of the Field.*
Forth, *abroad.*
Fourth, *in Number.*
Foul, *nasty.*
Fowl, *a Bird.*
Fourm, *to sit on.*
Form, *Shape.*
Francis, *a Man's Name.*
Frances, *a Woman.*
Frays, *Quarrels.*
Froise, *fry'd Meat.*
Gall, *bitter Substance.*
Gaul, *a* Frenchman.
Genteel, *Graceful.*
Gentile, *Heathen.*
Gentle, *quiet.*
Gesture, *Carriage.*
Jester, *a merry Fellow.*
Gilt, *with Gold.*
Guilt, *of Sin.*
Glutinous, *sticking.*
Gluttonous, *greedy.*
Grate, *of Iron.*
Great, *large.*
Grater, *for the Nutmeg.*
Greater, *larger.*
Greave, *a Beast.*
Grave, *solemn.*
Groan, *to sigh aloud.*
Grown, *increased.*
Grot, *a Cave.*
Groat, *Four Pence.*
Hail, *to salute.*
Hale, *to draw along.*
Hare, *a Beast.*
Hair, *of the Head.*
Heir, *eldest Son.*
Harsh, *cruel.*
Hash, *to mince Meat.*
Hart, *a Beast.*
Heart, *the Seat of Life.*
Haven, *a Harbour.*
Heaven, *on high.*
Herd, *of Cattle.*
Heard, *did hear.*
Hard, *difficult.*
Here, *in this Place.*
Hear, *to hearken.*
Hie, *make haste.*
High, *lofty.*
Hoy, *a sort of Ship.*
Him, *that Man.*
Hymn, *a Song.*
Hire, *Wages.*
Higher, *more high.*
His, *of him.*
Hiss, *like a Snake.*
Hoar, *Frost.*
Whore, *a lewd Woman.*

Hole, *Hollowneſs.*
Whole, *perfect.*
Holloo, *or* ho! ho! *to call.*
Hallow, *to make holy.*
Hollow, *not ſolid.*
Holy, *pious.*
Wholly, *entirely.*
Home, *Houſe.*
Whom? *what Man?*
Holm, *Holly.*
Hoop, *for a Barrel.*
Whoop, *to cry out.*
Hue, *Colour.*
Hew, *to cut.*
Hugh, *a Man's Name.*
I, *myſelf.*
Eye, *to ſee with.*
Idle, *lazy.*
Idol, *an Image.*
I'll, *I will.*
Ile, *in the Church.*
Iſle, *an Iſland.*
Oil, *of Olives.*
Imploy, *work.*
Imply, *to ſignify.*
In, *within.*
Inn, *for Travellers.*
Incite, *to ſtir up.*
Inſight, *Knowledge.*
Ingenious, *of ſharp Parts.*
Ingenuous, *candid.*
Joyſt, *a Beam.*
Joyce, *a Man's Name.*
Ketch, *a Ship.*
Catch, *to lay hold.*
Kill, *to murder.*
Kiln, *for Bricks.*
Kind, *good-natur'd.*
Coin'd, *as Money.*
Kiſs, *to ſalute.*
Cis, Saul's *Father.*
Knave, *diſhoneſt.*
Nave, *of a Cart-Wheel.*
Knight, *by Honour,*
Night, *the Evening.*
Lade, *the Water.*
Laid, *or* Layd, *placed.*
Lain, *or* Layn, *did lie.*
Lane, *a narrow Paſſage.*
Latin, *old Roman.*
Latten, *Tin.*
Lattice, *of a Window.*
Lettice, *a Woman's Name.*
Lettuce, *an Herb.*
Leaſe, *of a Houſe.*
Leaſh, *three.*
Lees, *Dregs of Wine.*
Leopard, *a Beaſt.*
Leper, *one leprous.*
Leaper, *that leapeth.*
Leſſon, *to make leſs.*

Leſſon,

Leſſon, *a Reading.*
Leſt, *for fear,*
Leaſt, *ſmalleſt.*
Liquoriſh, *dainty.*
Liquorice, *a ſweet Root.*
Lier, *in wait.*
Lyar, *a Teller of Lyes.*
Limb, *a Member.*
Limn, *to paint.*
Loath, *abhor.*
Loth, *unwilling.*
Line, *Length.*
Loyn, *of Veal.*
Lo, *behold.*
Low, *humble.*
Loſe, *to ſuffer loſs.*
Looſe, *ſlack.*
Lower, *to let down.*
Lowr, *to frown.*
Made, *finiſh'd.*
Maid, *a young Woman.*
Main, *the chief.*
Mane, *of a Beaſt.*
Male, *not Female.*
Mail, *Armour.*
Manner, *Cuſtom.*
Mannor, *a Lordſhip.*
Marſh, *watry Ground*
Meſh, *or* Maſh, *the Hole of a Net.*
Mayor, *of a Town.*
Mare, *Female Horſe.*
Mead, *a Meadow.*
Mede, *one of* Media.
Mean, *of little value.*
Mein, *or* Mien, *Aſpect.*
Meat, *to eat,*
Meet, *fit.*
Meet, *come together.*
Mete, *to meaſure.*
Meſſage, *Buſineſs.*
Meſſuage, *a Houſe.*
Mews, *for Hawks.*
Muſe, *to meditate.*
Mile, *by meaſure.*
Moil, *to labour.*
Mite, *ſmall Money.*
Might, *Strength.*
Moat, *a Ditch.*
Mote, *in the Eye.*
More, *in Quantity.*
Mower, *that mows.*
Moor, *or Marſh.*
Naught, *bad.*
Nought, *nothing.*
Nay, *not.*
Neigh, *as a Horſe.*
Near, *or* neer, *nigh.*
Ne'er, *or* ne're, *never.*
Neither, *none of the two.*
Neather, *lower.*
No, *denying.*

Know, *understand.*
New, *not old.*
Knew, *understood.*
None, *not one.*
Known, *understood.*
Neal, *harden Glass.*
Kneel, *bend the Knee.*
Nap, *sleep.*
Knap, *of Cloth.*
Nit, *young Louse.*
Knit, *make Hose.*
Nag, *a Horse.*
Knag, *a Knot.*
Nell, *Elinor.*
Knell, *for Funeral.*
Not, *denying.*
Knot, *to untie.*
Ore, *of Gold.*
Oar, *of a Boat.*
O'er, *over.*
Of, *belonging to.*
Off, *at a distance.*
O, *as O brave.*
Oh, ! *alas.*
Owe, *to be indebted.*
One, *in Number.*
Won, *at Play.*
Own, *to acknowledge.*
Order, *Rank.*
Ordure, *Dung.*
Our, *of us.*
Hour, *sixty Minutes.*
Palate, *in the Mouth.*
Pallet, *a little Bed.*
Pale, *a Colour.*
Pail, *a Vessel.*
Pall, *a Funeral Cloth.*
Paul, *a Man's Name.*
Pain, *or Grief.*
Pane, *of Glass.*
Parson, *of a Parish.*
Person, *some body.*
Peal, *upon the Bells.*
Peel, *the Outside.*
Pear, *a Fruit.*
Pair, *a Couple.*
Pare, *to cut.*
Peter, *a Man's Name.*
Petre, *Salt.*
Pick, *to chuse.*
Pique, *a Quarrel.*
Pint, *half a Quart.*
Point, *a Stop.*
Place, *of abode.*
Plaise, *a Fish.*
Plait *the Hair.*
Plate *of Metal.*
Plum, *the Fruit.*
Plum, *a leaden Weight.*
Pole, *a long Stick.*
Poll, *Neck.*
Porcelain, *or* Porcellane, *a sort of China Ware.*
Purslain, *an Herb.*

Pour,

Pour, *as Water.*
Power, *Might.*
Practice, *Exerciſe.*
Practiſe, *to exerciſe.*
Pray, *to beſeech.*
Prey, *a Booty.*
Preſence, *being here.*
Preſents, *Gifts.*
Princes, *Kings Sons.*
Princeſs, *the King's Daughter.*
Principal, *chief.*
Principle, *the firſt Rule.*
Profit, *Advantage.*
Prophet, *a Foreteller.*
Prophecy, *foretelling.*
Propheſy, *to foretell.*
Quire, *of Paper.*
Choir, *of Singers,*
Quarré, *of Glaſs.*
Quarry, *of Marble.*
Rack, *to torment.*
Wreck, *of a Ship.*
Rain, *Water.*
Reign, *rule as King.*
Rein, *of a Bridle.*
Raiſin, *dry'd Grape.*
Reaſon, *Argument.*
Raiſe, *to ſet up.*
Rays, *Sun-beams.*
Race, *to run.*
Raiſe, *to blot out.*
Raze, *to demoliſh.*
Red, *a Colour.*
Read, *did read.*
Reddiſh, *ſomewhat red.*
Rhadiſh, *a Root.*
Reed, *a Shrub.*
Read, *in a Book.*
Relick, *a Remainder.*
Relict, *a Widow.*
Rere, *the Back-part.*
Rear, *to erect.*
Reſt, *Quiet.*
Wreſt, *to turn or twiſt.*
Rhyme, *or* Rhythm, *in Verſe.*
Rime, *a freezing Miſt.*
Rice, *a ſort of Corn.*
Riſe, *Advancement.*
Rie, *ſort of Corn.*
Rye, *in* Suſſex.
Wry, *crooked.*
Ring, *the Bells.*
Wring, *the Hands.*
Rite, *a Ceremony.*
Right, *juſt and true.*
Wright, *a Workman.*
Write, *with a Pen.*
Rode, *did ride.*
Road, *the Highway.*

Row'd, *did row.*
Roe, *a kind of Deer.*
Row, *a Rank.*
Rome, *a City.*
Rheum, *Humour.*
Room, *part of a House.*
Rote, *by Custom.*
Wrote, *did write.*
Wrought, *work't.*
Rough, *not smooth.*
Ruff, *a Band.*
Roof, *Top of a House.*
Sail, *of a Ship.*
Sale, *bargaining.*
Saver, *that saveth.*
Savour, *a Smell.*
Sea, *Water.*
Say, *speak.*
Seem, *appear.*
Seam, *that is sown.*
Scene, *of the Stage.*
Seen, *beheld.*
Seas, *great Waters.*
Seize, *to lay hold.*
Cease, *to leave off.*
Sent, *did send.*
Scent, *to smell.*
Shew, *to make appear.*
Shoe, *for the Foot.*
Ship, *for sailing.*
Sheep, *a Beast.*
Shoar, *a Prop.*
Shore, *the Sea-Coast.*
Shown, *did shew.*
Shone, *did shine.*
Shread, *to mince.*
Shred, *minced.*
Spred, *from* Spread, *&c.*
Sign, *a Token.*
Sine, *in Geometry.*
Site, *Situation.*
Cite, *to summon.*
Sight, *seeing.*
Sink, *to go down.*
Cinque, *five.*
Slight, *to despise.*
Sleight, *Dexterity.*
Sloe, *a sour Fruit.*
Slow, *not quick.*
Slough, *a Miry Place.*
Soal, *of a Shoe.*
Soul, *of a Man.*
Sole, *a Fish.*
Some, *a part.*
Sum, *the whole.*
Son, *a Man-Child.*
Sun, *the heavenly Light.*
Soon, *quickly.*
Swoon, *to faint.*
Sword, *a Weapon.*
Soar'd, *did soar.*
Sore, *an Ulcer.*
Soar, *to mount upwards.*

Stare,

Stare, *to look earnestly.*
Stair, *a Step.*
Stear, *a young Bullock.*
Steer, *to guide a Ship.*
Stead, *Place.*
Steed, *a Horse.*
Stile, *for Passage.*
Style, *of Writing.*
Stood, *did stand.*
Stud, *an Embossment.*
Succour, *Help.*
Sucker, *a young Twig.*
Sue, *to make Suit.*
Sew, *with a Needle.*
Swoon, *to faint.*
Sound, *Noise.*
Tail, *the End.*
Tale, *a Story.*
Tare, *Weight allowed.*
Tear, *to rend in pieces.*
Tare, *did tear.*
Than, *in comparing.*
Then, *at that Time.*
There, *in that place.*
Their, *of them.*
Through, *thorow.*
Throw, *to cast.*
Throne, *a Seat of State.*
Thrown, *cast.*
Tide, *Flux of the Sea.*
Ty'd, *made fast.*
Tile, *for covering.*
Toil, *to take Pains.*
Time, *as Day or Hour.*
Thyme, *a sweet Herb.*
To, *unto.*
Toe, *of the Foot.*
Tow, *to draw along.*
Too, *likewise.*
Two, *a Couple.*
Told, *as a Tale.*
Toll'd, *as a Bell.*
Tongs, *for the Fire.*
Tongues, *Languages.*
Towr, *to fly up.*
Tower, *of Defence.*
Tulip, *a Flower.*
Julep, Julap, *a Cordial.*
Veil, *a Covering.*
Vale, *a Valley.*
Vain, *useless.*
Vane, *to shew the Wind.*
Vein, *for the Blood.*
Valley, *a Dale.*
Value, *Worth.*
Volley, *of Shot.*
Vassal, *a Slave.*
Vessel, *for Liquor.*
Viol, or Phial, *a Glass.*
Viol, *for Musick.*
Vice, *ill Habit.*

Viſe, *a Skrew.*
Ure, *Practice.*
Ewer, *a Baſon.*
Your, *of you.*
Uſe, *to be wont.*
Ews, *Sheep.*
Wade, *to go in Water.*
Weigh'd, *in the Balance.*
Wail, *to lament.*
Whale, *a Sea-Fiſh.*
Wale, *a Mark of a Whip.*
Wane, *to decreaſe.*
Wain, *a Waggon.*
Wean, *a Child.*
Wait, *to look for.*
Weight, *Heavineſs.*
Ware, *Merchandize.*
Wear, *to put on Clothes.*
Were, *was.*
Waſte, *to ſpend.*
Waſt, *wert.*
Way, *to walk in.*
Weigh, *to poize.*
Wey, *forty Buſhels.*
Weal, *Good.*
Wheal, *a Pimple.*
Wen, *a Swelling.*
When, *at what Time.*
Wet, *watry.*
Whet, *to ſharpen.*
What, *which.*
Wat, Walter.
While, *in the mean Time.*
Wile, *a Trick.*
Whore, *a lewd Woman.*
Woer, *a Suiter.*
Hoar, *Froſt.*
Wight, *an Iſland.*
White, *of Colour.*
Which, *who or what.*
Witch, *that conjures.*
Wiſt, *knew.*
Whiſt, *Silence.*
Woe, *Miſery.*
Who, *which.*
Won, *did win.*
One, *in Number.*
Wood, *of Trees.*
Wou'd, *would.*
Yarn, *Woollen.*
Earn, *to get.*
Yern, *to compaſſionate.*
Ye, *yourſelves.*
Yea, *yes.*
Yew, *a Tree.*
Ewe, *a Sheep.*
You, *yourſelf.*

This

This Fourth Table, as well as the Fifth, are borrowed chiefly from Mr. *Dyche*, who has well distinguish'd those Words in their *Spelling*, which are distinguish'd, or different in their *Signification*. Tho' the Criticks will complain this is not always the truest Spelling, yet I think this Way has a great Advantage to prevent one Word being mistaken for another; which is a thing of great moment in Writing.

TABLE V.

A Table of Words different in Signification by the addition of e Final.

BAD, *naught.*
Bade, *commanded*
Ban, *a Curse.*
Bane, *Ruin.*
Bar, *a Hindrance.*
Bare, *naked.*
Bath, *a Washing-place.*
Bathe, *to wash.*
Bit, *a small Piece.*
Bite, *with the Teeth.*
Breath, *Air.*
Breathe, *to take Air.*
Cag, *of Liquor.*
Cage, *for Birds.*
Can, *to be able.*
Cane, *a Staff.*
Cap, *for the Head.*
Cape, *of a Coat.*
Chin, *of the Face.*
Chine, *the Back-bone.*
Cloth, *Linen, or Woollen.*
Clothe, *or* Cloath, *cover with Clothes.*
Cub, *a Whelp.*
Cube, *a Die.*
Cur, *a Dog.*
Cure, *to heal.*
Dam, *to stop Water.*
Dame, *a Lady.*
Demur, *to delay.*
Demure, *modest.*

Din-

Din, *Noiſe.*
Dine, *eat a Dinner.*
Divers, *many.*
Diverſe, *different.*
Fat, *not lean.*
Fate, *Deſtiny.*
Fan, *to blow.*
Fane, *Weather-cock.*
Far, *at a Diſtance.*
Fare, *Entertainment.*
Fin, *of a Fiſh.*
Fine, *brave.*
Fir, *a Tree.*
Fire, *that burns.*
Flam, *a pretended Story.*
Flame, *of Fire.*
Gat, *did get.*
Gate, *a Door.*
Haſt, *thou haſt.*
Haſte, *Speed.*
Hat, *for the Head.*
Hate, *to abhor.*
Here, *ſhe.*
Here, *in this place.*
Hop, *a bitter Fruit.*
Hope, *to expect.*
Hug, *to embrace.*
Huge, *very big.*
Kin, *Relation.*
Kine, *the Cows.*
Lad, *a Boy.*
Lade, *to take up Water.*
Lath, *for Tiles.*
Lathe, *for Turners.*
Loth, *unwilling.*
Lothe, Loath, *diſlike.*
Mad, *diſtracted.*
Made, *done.*
Man, *in Stature.*
Mane, *of a Horſe.*
Mar, *to ſpoil.*
Mare, *a Beaſt.*
Mat, *to tread on.*
Mate, *a Companion.*
Met, *come together.*
Mete, *to meaſure.*
Mop, *to waſh with.*
Mope, *ſtupid.*
Nod, *with the Head.*
Node, *a Knot.*
Not, *no.*
Note, *obſerve.*
On, *upon.*
One, *Unit.*
Pan, *of Earth.*
Pane, *of Glaſs.*
Paſt, *gone.*
Paſte, *Dough.*
Pat, *ſeaſonable.*
Pate, *the Head.*
Pin, *to dreſs with.*
Pine, *to languiſh.*
Plat, *of Ground.*
Plate, *a Metal.*
Plum, *a Fruit.*

Plume,

Plume, *a Feather.*
Quit, *to leave.*
Quite, *altogether.*
Rag, *of Cloth.*
Rage, *Fury.*
Rat, *a little Beaſt.*
Rate, *a Price.*
Rid, *to deliver.*
Ride, *on Horſe-back.*
Rip, *to cut up.*
Ripe, *full grown.*
Rob, *to ſteal* or *plunder.*
Robe, *long Garment.*
Rod, *to ſtrike with.*
Rode, *did ride.*
Rot, *to conſume.*
Rote, *without Knowledge.*
Sat, *or* Sate, *did ſit.*
Sate, *Cloy.*
Scar, *of a Wound.*
Scare, *to affright.*
Scrap, *a Bit.*
Scrape, *with a Knife.*
Sever, *to divide.*
Severe, *cruel.*
Sham, *a Pretence.*
Shame, *a Diſgrace.*
Shin, *of the Leg.*
Shine, *to look bright.*
Sin, *a Fault.*
Sine, *in* Geometry.
Sing, *to be merry.*
Singe, *to burn.*
Sir, *Maſter.*
Sire, *Father.*
Sith, *ſince.*
Sithe, *to mow.*
Sooth, *Truth.*
Soothe, *to flatter.*
Sop, *of Bread.*
Sope, *to waſh with.*
Spit, *with the Mouth.*
Spite, *Malice.*
Stag, *a Deer.*
Stage, *to ſtand on.*
Star, *in the Sky.*
Stare, *to gaze.*
Strip, *to uncover.*
Stripe, *a Blow.*
Swing, *to and fro.*
Swinge, *full Scope.*
Them, *thoſe.*
Theme, *a Subject.*
Thin, *not thick.*
Thine, *of thee.*
Trip, *to go nimbly.*
Tripe, *the Inwards.*
Tub, *of Water.*
Tube, *a Pipe.*
Tun, *in Weight.*
Tune, *in Muſick.*
Twin, *one of Two.*
Twine, *to cloſe about.*
Van, *the Front.*

Vane,

Vane, *a Weather-cock.*
Us, *we.*
Uſe, *Accuſtom.*
War, *Fighting.*
Ware, *Merchandize.*
Waſt, *haſt been.*
Waſte, *to conſume.*
Win, *to get.*
Wine, *to drink.*
Wan, *pale.*
Wane, *decreaſe.*
Writ, *written.*
Write, *with a Pen.*

TABLE VI.

A Table of Words that may be ſpelled different Ways, which are not eaſily reduced to any Rules.

Accrue, Accrew.
Abricot, Apricock.
Accompt, Account.
Afraid, Affraid.
Ambaſſador, Embaſſador.
Alembick, Limbeck,
Ancle, Ankle,
Acceſſary, Acceſſory.
Alom, Allum, Alum.
Acroſtich, Acroſtick.
Alarm, Alarum.
Atchieve, Achieve.
Bachelor, Batchelour,
Biſcuit, Bisket.
Burden, Burthen.
Becken, Beckon.
Bedlam, Bethlehem, *or* Bethlem,
Briar, Brier.
Balk, Baulk.
Buckſome, Buxom.
Bloud, Blood.
Cabbage, Cabbidge.
Carrabine, Carbine.
Centry, Sentry; *or rather*, Sentinel.
Ceſs, Seſs, Aſſeſs.
Carret, Carrot, Carot.
Camelot, Camlet.
Chace, Chaſe.
Chaldron, Chauldron.
Caldron, Cauldron.
Chear, Cheer.
Checker, Chequer.
Choir, Quire.

Clark,

Clark, Clerk.
Countrey, Country.
Cyon, Scion.
Clyſter, Glifter.
Cyder, Sider.
Chamois, ſhammy *Gloves.*
Cloath, Clothe.
Chooſe, Chuſe.
Connection, Connexion.
Clod, Clot.
Crowd, Croud.
Colledge, College.
Compleat, Complete.
Coſen, Cozen, *to cheat.*
Couſen, Couſin.
Curds, Cruds.
Cruiſe, Cruize.
Counſellour, Councellour.
Damſell, Damoſel.
Damſin, Damſon, *or* Damaſcene.
Demeans, Demeſns.
Deſert, Deſart.
Daign, Deign.
Dram, Drachm.
Eilet, Oilet-holes.
Enſign, Ancient, *a Ship's Flag.*
Examin, Examine.
Extaſy, Ecſtaſy.
Emerods, Hemorrhoids.
Extreme, Extream.
Felon, Fellon.
Fancy, Phanſy, *or* Phantaſie.
Faulcon, Falcon.
Fore-head, Forhead.
Fane, Vane.
Fan, Van.
Farther, Further.
Flix, Flux.
Floud, Flood.
Flea, Flay, or *Skin.*
Fraight, Freight.
Foreign, Forreign, Forrein.
Gray, Grey.
Gage, Gauge.
Gulf, Gulph.
Gantlet, Gauntlet.
Graff, Graft.
Goal, Jayl.
Goaler, Jaylor.
Gill, Jill.
Guiney, Guinea.
Gueſs, Gheſs.
Grandure, Grandeur.
Hainous, Heinous.
Head-ake, Headach.
Halſer, Hawſer.

Hiccough, Hiccop *or* cup.
Hanch, Haunch.
Houſhold, Houſehold.
Hearſe, Herſe.
Hatchment, Atchievement.
Julep, Julap.
Impoſthume, Apoſtem.
Jeſſamine, Jeſſemin.
Indite, Indict.
Ideot, Idiot.
Launch, Lanch.
Lacquay, Lackey.
Landreſs, Laundreſs.
Leaſt, leſt, *or ſmalleſt.*
Lemmon, Limon.
Leaſure, Leiſure.
Loath, Lothe.
Leaver, Lever.
Lantern, Lant-horn.
Landſcape, Landskip.
Licorice, Liquorice.
Metall, Mettle.
Murder, Murther.
Manteau, Mantua-*Gown.*
Meer, Mere.
Neer, Near.
Orchard, Hort-yard.
Peny, Penny.
Perſwade, Perſuade.
Primeroſe, Primroſe.
Pigeon, Pidgeon.
Pretenſe, Pretence.
Porrenger, Porringer.
Priviledge, Privilege.
Perſue, Purſue.
Periwig, Peruque.
Profane, Prophane.
Porrige, Pottage.
Portmeanteau, Portmantle.
Plat, Plot, *of Ground.*
Plaiſter, Plaſter.
Poppet, Puppet.
Phrenſy, Frenzy.
Public, Publick.
Quoit, Coit.
Quoif, Coif.
Quoil, Coyl *of Ropes.*
Quinſie, Squinancy.
Reflexion, Reflection.
Rhyme, Rhythm.
Ribband, Ribbon.
Ruin, Ruine.
Receipt, Receit.
Sattin, Satten.
Senſe, Sence.
Sceleton, Skeleton.
Shew, Show.
Snipe, Snite.

Scri-

Scritore, Scritoir.
Surgeon, Chirurgeon.
Sextan, Sacriſtan.
Scutcheon, Eſcutcheon.
Sparagraſs, Aſparagus.
Squire, Eſquire.
Scimiter, Cymiter.
Shooe, Shoe.
Sphere, Sphear.
Santer, Saunter.
Steddy, Steady.
Sive, Sieve.
Sithe, Sythe, Scithe.
Strait, Straight.
Solder, Sodder.
Scrue, Screw, *or* Skrew.
Soldier, Souldier.
Skreen, Screen.
Suddain, Sudden.
Skain, Skean *of Thread*
Sovereign, Soverain, *or* rein, *or* raign.
Stirrop, Stirrup.
Subtil, Subtle.
Serjeant, Sergeant.
Supream, Supreme.
Sprain, Strain.
Survey, Surveigh.
Syrup, Syrrop.
Spittal, *or* Spittle, *contracted from* Hoſpital.
Tabacco, Tabaco, Tobacco.
Tach, Tack.
Taffety, Taffata.
Teize, Teaſe.
Terras, Terrace.
Thirſday, Thurſday.
Troop, Troup.
Tonn, Tunn, *or* Tun.
Treacle, Triacle.
Vellom, Vellum, Vellam.
Vicarage, Vicaridge.
Veil, Vail.
Viall, Phial.
Waiſt, Waſte, *or Middle.*
Whay, Whey.
Wrack, Wreck.

Note, Let it be obſerved here (as in the twenty-third Chapter) that both theſe Ways of ſpelling all theſe Words, are not the original and proper Com-

poſition of them; but thro' the Negligence of the Learned, and thro' the Prevalence of Cuſtom, both theſe Ways become common and tolerable.

TABLE VII.

A Table of Proper Names ſpell'd different Ways in the Old Teſtament and in the New.

Old Teſt.	*New Teſt.*
AHaz	Achaz.
Aſhdod	Azotus.
Baalzebub	Beelzebub.
Elijah	Elias.
Eliſha	Eliſeus.
Hagar	Agar.
Hamor	Emmor.
Hannah	Anna.
Hezekiah	Ezechias.
Hezron	Eſrom.
Haran	Charran.
Hoſeah	Oſee.
Jacob	James.
Jephthah	Jephthae.
Joſhua	Jeſus.
Iſaiah	Eſaias.
Immanuel	Emmanuel.
Judah	Judas, Jude.
Kiſh	Cis.
Molech	Moloch.
Melchizedek	Melchiſedec.
Naphtali	Nephthalim.
Nahſhon	Naaſſon.
Rachab	Rahab.
Rebekah	Rebecca.
Rehoboam	Roboam.
Shechem	Sychem.
Sampſon	Samſon.
Tyrus	Tyre.
Tarſhiſh	Tarſus.
Uzziah	Ozias.
Zebulon	Zabulon.
Zidon	Sidon.
Zion	Sion.

And ſome others.

Note

Note here in general, That Names ending in *ah* in the Old Teſtament are turned into *as*, if they are Men, as *Uriah*, Urias; *Joſiah*, Joſias, *&c.* and into *a* if they are Women, as *Sarah*, Sara.

TABLE VIII.

A Table of Words written very different from their Pronunciation.

Written.	Pronounced.
A Dieu,	*Adu.*
Ancient,	*Ainchunt.*
Almond,	*Amun.*
Aniſe-ſeed,	*Anniſeed.*
Apparitor,	*Paritur.*
Apprentice,	*Prentis.*
Artichoke,	*Hartichoke.*
Apothecary,	*Potticary.*
Anſwer,	*Anſur.*
Alchymy,	*Octamy.*
Anemone,	*Emmeny.*
Apophthegm,	*Apothegm.*
Apron,	*Aprun.*
Apoſtem,	*Impoſthume.*
Atchievement,	*Hatchment.*
Atheiſt,	*Athiſt.*
Athwart,	*Athurt.*
Aſthma,	*Aſma.*
Aukward,	*Awkurd,* or *Unkurd.*
Auricula,	*Riggolas.*
Autumn,	*Awtum.*
Awry,	*A-ri.*
Balaſt,	*Ballas.*
Balcony,	*Belcony.*
Balluſter,	*Banniſter.*
Ballad,	*Ballet.*
Beau,	*Bo.*
Beauty,	*Buty.*
Boatſwain,	*Bote-ſon.*
Boſom,	*Boozum.*
Bureau,	*Buro.*
Buſy,	*Bizzy.*
Buſineſs,	*Biznes.*
Bury,	*Berry.*
Buy,	*by.*

Written.	Pronounced.
Buyer,	*Byur.*
Carduus,	*Care-dreſs.*
Carrion,	*Carren.*
Centaury,	*Centry.*
Chaiſe,	*Shaze.*
Chariot,	*Charrut.*
Choriſter,	*Queriſter.*
Circle,	*Surcle.*
Circuit,	*Surket.*
Cochineal,	*Cutchineel.*
Chroniclcs,	*Crunnik'ls.*
Cockſwain,	*Cox'n.*
Colewort	*Collut.*
Conduit,	*Cundet.*
Conſcience,	*Conſhunce.*
Colonel,	*Curnel.*
Conſcientious,	*Conſhenſhus.*
Conſtrue,	*Conſtur.*
Coroner,	*Crowner.*
Courage,	*Currage.*
Courteſy,	*Curchee.*
Cough,	*Coff.*
Coyn,	*Quine.*
Cuckow,	*Ccocoo.*
Cucumber,	*Cow.umber.*
Cupboard,	*Cubburd.*
Cuſhion,	*Coosh.n.*
Cypher,	*Sifur.*
Curraſſier,	*Kiraſſeer.*

Written.	Pronounced.
Czar,	*Zar.*
Daughter,	*Dawter.*
Debauchee,	*Deboſhee.*
Diamond,	*Dimun.*
Dictionary,	*Dixnery.*
Dough,	*Do.*
Dungeon,	*Dunjun.*
Eight,	*Ait.*
Entendre,	*Awntawndre.*
Enough,	*Anuff.*
Enſign,	*Inſine.*
Errand,	*Arrant.*
Eſchew,	*Esku*, or *Eſchu.*
Ewe,	*U.*
Exchange,	*Change.*
Exchequer,	*Checker.*
Eunuch,	*Unuke.*
Exhort,	*Exort.*
Eye,	*I.*
Farthing,	*Farden.*
Faſhion,	*Faſhun.*
Feign,	*Fain.*
Feoffee,	*Feeffee.*
Firſt,	*Fuſt.*
Frumenty,	*Furmitee.*
Friendſhip,	*Frenſhip.*
Guinea,	*Ginnee.*
Gheſs,	*Geſs.*
Ghoſt,	*Goaſt.*

Ground-

Written.	Pronounced
Groundſill,	*Grunſel.*
Gorgeous,	*Gorjus.*
Haut-bois,	*Hoboy.*
Haut-gouſt,	*Hogo.*
Handkerchief,	*Hankechur.*
Handſome,	*Hanſum.*
Harangue,	*Harang.*
Hiccough,	*Hiccup.*
Hieroglyphick,	*Hirogliffic.*
Hierarchy,	*Hirarky.*
Height,	*Hait*, or *Hite.*
Houſewiſe,	*Huzzif.*
Honey,	*Hunnee*
Hymn,	*Him.*
Jaundice,	*Janders.*
Jeopardy,	*Jepurdee.*
Jeſſamine,	*Jeſſamy.*
Joynture,	*Jinture.*
Joyſt,	*Jice.*
Jonquill,	*Junkill.*
Iron,	*Iurn.*
Iſland,	*Ilan.*
Iſle,	*Ile.*
Iſthmus,	*Iſmus.*
Juice,	*Juce.*
Knowledge,	*Hnollege.*
Knob,	*Hnob.*
Knuckle,	*Hnukk'l.*
Knight,	*Hnite.*

Written.	Pronounced.
Lacquay,	*Lackee.*
Laughter,	*Lafter.*
League,	*Leeg.*
Leopard,	*Lepurd.*
Lieu,	*Lu.*
Lieutenant,	*Leftennant.*
Lychnus,	*Likneſs.*
Liquor,	*Likkur.*
Luſcious,	*Luſhus.*
Machine,	*Maſheen.*
Melancholy,	*Mallancollee.*
Maſtiff,	*Maſtee.*
Myrrh,	*Mir.*
Medicine,	*Mets'n.*
Monkey,	*Munkee.*
Mithridate,	*Mettredate.*
Monſieur,	*Mounſeer.*
Mortgage,	*Morgage.*
Money,	*Munnee.*
Nephew,	*Nevu.*
Neigh,	*Nay,*
Nauſeous,	*Nauſhus.*
Neighbour,	*Nebur.*
Northweſt,	*Norweſt.*
Nuiſance,	*Nuſance.*
Nurſe,	*Nus.*
Ocean,	*Oſhan.*
Onion,	*Unnyun.*

Owe,

Written.	Pronounced.
Owe,	*O.*
Ought,	*Awt.*
Oat-meal,	*Otmell.*
Pamphlet,	*Pamflet.*
Pourſuivant,	*Purſevant.*
Parliament,	*Parlament.*
Poſtſcript,	*Poſcrip.*
Pentateuch,	*Pentatuke.*
People,	*Peeple.*
Perfect,	*Parfet.*
Phlegm,	*Fleem.*
Phyſic,	*Fizzic.*
Phthiſick,	*Tizzick.*
Purſe,	*Pus.*
Pique,	*Peek.*
Pottage,	*Porrage.*
Protonotary,	*Prothonnetor.*
Pſalm,	*Saam.*
Phyſician,	*Fizziſhun.*
Quotient,	*Coſhent.*
Rendezvous,	*Randevoo.*
Rational,	*Raſhunal.*
Righteous.	*Ri-chus.*
Rheum,	*Rume.*
Roqueleau,	*Rokelo.*
Rough,	*Ruff.*
Saffron,	*Saffurn.*
Sarſenett,	*Saſnet.*
Scholar,	*Scollur.*
Sentinel,	*Sentry.*
Serjeant,	*Sarjant.*
Seven-night,	*Sennet.*
Seigniory,	*Sennyory.*
Scent,	*Sent.*
Schedule,	*Sedule.*
Schiſm,	*Siſm.*
Schiſmatick,	*Siſmatick.*
Scummer,	*Skimmer.*
Sheriff,	*Shreeve.*
Shipwright,	*Shiprite.*
Sigh,	*Si* or *Sithe.*
Symptom,	*Simtum.*
Slaughter,	*Slawter.*
Slough,	*Slou.*
Sallad,	*Sallet.*
Spaniel,	*Spannel.*
Stomach,	*Stummuk.*
Subtilty,	*Suttlety.*
Suit,	*Sute.*
Sword,	*Soard.*
Swoon,	*Sound.*
Synagogue,	*Sinnagog.*
Through,	*Throu* or *throo.*
Thirſty,	*Thuſtee.*
Toilet,	*Twaylet* or *Twilight.*

Tongue,

Written. Pronounced.	*Written.* Pronounced
Tongue, *Tung.*	Weight, *Wait.*
Tough, *Tuff.*	Whoredom, *Hoordum.*
Truncheon, *Trunchun.*	Wholeſom, *Holeſum.*
Tueſday, *Teuzday.*	Whortle-berry, *Hurt* or *Hurtle-berry.*
Vault, *Vawt.*	Women, *Wimmen.*
Veniſon, *Venz'n.*	Whoſe, *Hooz.*
Verdict, *Vardit.*	Wreſtle, *Reſſle.*
Verjuice, *Vargeſs.*	Waiſt-coat, *Weſcote.*
Victuals, *Vittles.*	Wriſt-band, *Risban.*
View, *Vu.*	Wrought, *Rawt.*
Vouchſafe, *Voutſafe.*	Wry-neck, *Ryneck.*
Voyage, *Voige.*	You, *U.*
Upholder, *or* Upholſter, *Uppolſterer.*	Yacht, *Yot.*
Uvula, *Evelo.*	Yeoman, *Yemun.*
Uſquebaugh, *Uskeba.*	Youth, *Uth.*
Wedneſday, *Wenſday.*	

There are many other Words that are pronounced in a very different manner from what they are written, according to the Dialect or corrupt Speech that obtains in ſeveral Counties of *England*; it would be endleſs to remark all theſe: I have therefore choſen out chiefly thoſe Words which are written different from their common and frequent Pronunciation in the City of *London*, eſpecially among the Vulgar.

Note alſo, That there are ſome other Corruptions in the pronouncing of ſeveral Words by many of the Citizens themſelves, that were at firſt perhaps owing to a ſilly Affectation, becauſe it makes the Words longer than really they are; ſuch as *yourn* for *yours*; *ourn* for *ours*; *theirn* for *theirs*; *Gould* for *Gold*; *ould* for *old*; *Booſhop* for *Biſhop*;

Biſhop: *ſquench* for *quench*; *ſqueedge* for *ſqueeze*; *Scroudge* for *Croud*; *Yerb* for *Herb*: which I have not thought worthy of a Place in this Catalogue, as well as others that muſt be aſcribed to meer Ignorance, many of which I have here deſcribed, for the Inſtruction of thoſe who know not how to ſpell them.

TABLE IX.

A Table of Proper Names written very different from their Pronunciation.

Written.	Pronounced.
AGmondeſham,	*Ameſham.*
Auguſtin,	*Auſtin.*
Alresford,	*Alsfurd.*
St. Albans,	*St Awbans.*
Abraham,	*Abrum.*
Aix la Chapelle,	*E la Shappel.*
Bartholomew,	*Bartleny.*
Birmingham,	*Brummijum.*
Bergamot,	*Bargamy.*
Berwick,	*Barrick.*
Bleinheim,	*Blenheme.*
Bourdeaux,	*Boordo.*
Brentford,	*Branfurd.*
Briſtol,	*Briſto.*
Cecily,	*Siſly.*
Champaign,	*Shampane.*
Cheſs-hunt, *or* Cheſthunt,	*Cheſs'n.*
Chriſt,	*Criſt.*
Chriſtmas,	*Criſmus.*
Chriſtopher,	*Criſtofur.*
Cirenceſter,	*Siſſeter.*
Cologn,	*Cullen.*
Cenchrea,	*Kencrea.*
Deptford,	*Dedfurd.*
Dorothy,	*Dorroty.*
Ellinor, Elenor, Eleanor;	*Ellenur.*
Egypt,	*Eegip.*

Eng-

Written.	Pronounced.
England,	*Inglan.*
Eſther, *or* Heſter,	*Eeſtur.*
February,	*Feburrery.*
Geoffry,	*Jeffry.*
George,	*Jorge.*
Ghent,	*Gent.*
Glaſquo *or* Glaſgow,	*Glasko.*
Guernſey,	*Garnzee.*
Glouceſter,	*Gloſter.*
Guild-hall,	*Eeld-hall.*
Hague,	*Ha-ag.*
Hertford,	*Harfurd.*
Hierom *or* Jerome,	*Jerrum.*
Holborn,	*Hoburn.*
Hugh,	*Hu.*
Humphry,	*Umfry.*
John,	*Jon.*
Joſeph,	*Joſef.*
Iſaac,	*Izac.*
Katharine *or* Catharine,	*Catturn.*
Leiceſter,	*Leſter.*
Leonard,	*Lennard.*
Lincoln,	*Linkon.*
London,	*Lunnun.*
Loughborough,	*Lufburro.*
Margaret,	*Margate.*
Marlborough,	*Mallburro.*
Michaelmas,	*Mickle-mus.*
Mary,	*Maere.*
St. Neots,	*St? Needs.*
Nicholas,	*Nickleſs.*
Okehampton,	*Okkinton.*
Paul's-Church,	*Pole's.*
Philip,	*Fillup.*
Portſmouth,	*Portmuth.*
Prague,	*Praag.*
Ralph,	*Rafe.*
Ranelagh,	*Ranela.*
Rheniſh,	*Renniſh.*
Rhine,	*Rine.*
Rhone,	*Rone.*
Rotherhith,	*Redriff.*
Salisbury,	*Salsbery.*
Sevenoak,	*Sennuck.*
Sibyll,	*Sibbil.*
Sarah,	*Sarey.*
Southwark,	*Suthrick.*
Stephen,	*Steev'n.*
Thames,	*Tems.*
Thanet,	*Tannet*, or *Tennet.*
Theobalds,	*Tibbals.*
Thomas,	*Tommus.*
Touceſter,	*Toſſter.*

Tou-

Written. Pronounced.	*Written.* Pronounced.
Toulon, *Tooloon.*	Worceſter, *Wuſter.*
Verſailles, *Verſails.*	Waltham, *Waltum.*
Urſula, *Uſly.*	Weſtminſter, *Weſtmiſtur.*
Walter, *Watur.*	
Warwick, *Warrick.*	Zachary, *Zaccry.*

Note, That I have here ſet down only ſuch Names of Perſons and Places as are common, and frequently occur in Converſation, at leaſt in the City of *London*, and in Writing in our Age. It would have been an endleſs Task to mention all the little Villages or Towns in *England*, and other Nations, that are corruptly pronounced, or whoſe Spelling differs from the Cuſtomary Sound.

Names of Places whoſe common Pronunciation ends in *ich*, are written *wich*, as *Norwich*, *Sandwich*, *Ipſwich*, *Harwich*, *Greenwich*. If it ends in *um*, they are written *ham*, as *Tottenham*, *Durham*, *Shoreham*: *Berry* is written *bury*, as *Shrewſbury*, *Tewkſbury*: *Boro* is written *borough*, or *burgh*, as *Scarborough*, *Edinborough*, *Edinburgh*, *Hamburgh*: *Uſt* is written *hurſt*, as *Penſhurſt*, *Broken-hurſt*; *ood* is written *Wood*, as *Burnt-wood*, *Heywood*.

As for the Letters that compoſe Proper Names of Places which are very uncommon, as well as the Surnames of Men, 'tis impoſſible to tell exactly what they are, or how to place them in Spelling, without particular Information; ſometimes becauſe their original Derivation or true Compoſition is far from the preſent Sound of them, and ſometimes becauſe every Perſon takes a liberty to ſpell his own Name as he pleaſes: So *Reynolds* is a frequent Surname; but 'tis alſo ſpelt *Reignolds*, or *Rainolds*, or *Raynolds*. So *Tomſon* is ſpelt alſo *Thomſon*, or *Thompſon*, or *Tompſon*, according to the Skill or Humour of the Writer, or ſome ſuperſtitious or affected Reverence to the Cuſtom of their Anceſtors, whether true or falſe.

TABLE

TABLE X.

A Table of Words joined together in common Diſcourſe, and pronounced very different from their true Spelling.

IT is contracted by leaving out the *i*, as *'tis* for *it is*; *'twas* for *it was*.

Not is contracted in theſe Words, *can't* for *can not*; *mayn't* for *may not*; *ſhan't* for *ſhall not*; *coodn't* for *could not*; *ſhoodn't* for *ſhould not*; *woodn't* for *would not*; *won't* for *will not*: *'tiſn't* for *it is not*.

Have is often contracted into *ha*, as *ha' done* for *have done*; *ha'n't* for *have not*.

Give is contracted thus, *gi'mmee* for *give me*; *Gee't'er* for *give it her*; *gi'n ye* for *given you*.

Good is contracted thus; *Gaffer* for *Good-Father*; *Gammer* for *Good-Mother*; *Goodee* for *Good Wife*.

With is contracted thus; *wi'mmee* for *with me*; *wee'ye* for *with you*; *Goodbw'y* for *God be with you*.

You is thus contracted; *Ben't ye* for *be not you*; *won't ye* for *will not you*; *cumt'ee* for *come to you*; *howd'ee* for *how do you*; *de'e no* for *do you know*; *y'a' been* for *you have been*.

Him is thus contracted; *Tak'n* for *take him*; *gee't'n* for *give it him*; *gee'nſum* for *give him ſome*.

Them is thus contracted: *Call'um* for *call them*; *a'tr'um* for *after them*; *gee't'um* for *give it them.*

Peny, or *Pence*, and Words joined with it, are thus contracted: *Pen'uth* for *penyworth*; *Tuppence* for *Two-pence*; *Thrippence* for *Three-pence*; *Fippence* for *Fivepence*; *Ha'peny* for *Half-peny*; *Ha'p'uth* for *Half-peny-worth.*

Some of these Words are now and then spell'd partly as they are pronounced; but 'tis only or chiefly in pleasant and familiar Writing, as *take 'em*, *ha'nt*, *wo'nt.*

There are many other Contractions in Speech used in the *English* Tongue, which would be too tedious to describe: I have given these few only as a Pattern, that the Child may learn how to spell others of the like nature, by pronouncing each Word distinct and apart.

There are also some other corrupt Pronunciations of *Latin* Words, or Terms of Art in use among the Vulgar, as *Iciprizys* for *Nisi prius*; *Sessarero* for *Certiorari*; *Suppiney* for *Sub Pœnâ*; *Hippo* for *Hypocondriacal*; and other Words that are shorten'd in Speech, as *Pozz* for *positively*; *Plenipo* for *Plenipotentiary*, &c. which I cannot much approve, tho' some polite Persons have used them, and thereby confirm the Ignorance and ill Custom of the unlearned part of Mankind, without any Necessity.

Here I would have it observed also, that all the three foregoing Tables, (*viz.*) the

eighth

eighth, *ninth*, and *tenth*, were not written ſo much with a deſign to teach how to *read*, as how to *write*: not to tell how ſuch Words ought to be *pronounced*, becauſe ſome of thoſe Pronunciations are corrupt and too vulgar; but the Deſign is rather to ſhow how thoſe Words ought to be *ſpell'd*, which have obtained by Cuſtom ſo different a Pronunciation.

TABLE XI.

A Table of Abbreviations or Contractions, wherein one, or two, or three Letters ſtand for one or more Words.

A *or* An. Anſwer.
A. B. *or* B. A. Batchelor of Arts.
Abp. Archbiſhop.
A. D. *Anno Domini*, or, in the Year of our Lord.
A. M. *or* M. A. Maſter of Arts.
B. Book.
B. A. Batchelor of Arts.
Bp. Biſhop.
B. V. M. Bleſſed Virgin *Mary*.
B. Brother
C. C. C. Corpus Chriſti College.
Cent. *Centum*, an Hundred.
C. S. *Cuſtos Sigilli*, Keeper of the Seal.
D. Duke.
Dr Doctor.
D. D. Doctor in Divinity.
D° Ditto, the ſame.
E. Earl.
E. g *or* ex. gr. *exempli gratiâ*, or for Example.

F. R. S. Fellow of the Royal Society.
Hn^ble Honourable.
Id. *idem*, the ſame.
Ibid. *ibidem*. in the ſame Place.
I. H. S. *Jeſus Hominum Salvator*, or Jeſus the Saviour of Men.
I. N. R. I. Jeſus of *Nazareth*, (*Rex*, or) King of the *Jews*.
J. D. *Juris Doctor*, Doctor of the Law.
K King.
K^m Kingdom.
K^t *or* Kn^t Knight
L. *or* Ld. Lord.
L. C. J. Lord Chief-Juſtice.
Ldp. *or* Lp. Lordſhip.
La^p. Ladyſhip.
L L. D. *Legum Doctor*, Doctor of the Laws.
M. Marqueſs.
M. A. Maſter of Arts.
Math. Mathematicks.
M. D. *Medicinæ Doctor*, Doctor in Phyſick.
M^r Maſter.
M^rs Miſtreſs.
MS. Manuſcript.
MSs. Manuſcripts.
M. S. *Memoriæ Sacrum*, or, Sacred to the Memory.
N. B. *Nota benè*, mark well.
N. S. New Style.
O. S. Old Style.
Pen. or *Penult*. laſt ſave one.
Per Cent. by the Hundred.
P. G. Profeſſor *in* Greſham *College*; as M. of Muſic, A. of Aſtronomy, *&c.*
P. S. Poſtſcript.
q. d. *quaſi dicat*, as if he ſhou'd ſay.
Q. Queen, *or* Queſtion.
R. *Rex*, King, or *Regina*, Queen; as W. R. King *William*. A. R. Queen *Anne*. C. R. II. King *Charles* the Second.

Rev^d.

Rev^{d}. Reverend.
R^{t} Right, as R^{t} W^{pfull} Right Worſhipfull, *or* R^{t} Honble Right Honourable.
S. *or* St Saint.
S S. T. *Sacroſancta Theologia*, Holy Divinity.
S. T. P. Profeſſor, *or* Doctor in Divinity.
S. Sc. Holy *or* Sacred Scripture.
Sc. *Scilicet*, to wit; *or* that is.
Sh. Shire.
Sr Sir.
Ult. *ultimus*, laſt.
v. *vide*, ſee.
(viz.) *videlicet*, or, that is.
v. g. *verbi gratia*, for Example.
W^{p} Worſhip.
W^{pfull} Worſhipful.
& *&* *et*, and.
&c. *&c. et cetera*, and ſo forth.

There are many other Contractions that are uſed both in Print and Writing, which may be reduced to theſe general Heads.

1. Titles and Characters of Men; as *Adm^{ll}* Admiral; *Bar^{t}* Baronet; *Capt* Captain; *Coll.* Colonel; *Eſq*; Eſquire; *Gen.* General; *Gent.* Gentleman; *Philomath.* Philomathematicus, or a Lover of Mathematicks; *Prof.* Profeſſor.

2. Proper Names of Perſons and Places: as *Abr.* Abraham; *Geo.* George; *W^{m}* William; *Lond.* London; *Southton*, Southampton, *&c.*

3. Books of the Bible, as *Gen.* Geneſis, *Ex.* Exodus, *&c.*

4. Months; as *Jan.* January, *Feb.* February, *Sept.* September, *&c.*

5. Winds; *N.* North, *S.* South, *E.* Eaſt, *W.* Weſt; *N. N. E.* North North-Eaſt, *W. b. S.* Weſt and by South.

6 Parts of Books; as *Ch.* or *Chap.* Chapter; S. or *Sect.* Section; *pa.* or *p.* Page; *l.* Line; *v.* Verſe; *Qu.* Queſtion; *Anſ.* Anſwer; *Obj.* Objection; *Sol.* Solution, *or* Anſwer; *Ep.* Epiſtle; *Doct.* Doctrine; *Obſ.* Obſervation; *Expl.* Explication, *&c.*

7. Inſcriptions on Coin or Money, and on Medals; as GEORGIVS. D. G. M. BR. FR. ET HIB. REX. F. D. that is, *Georgius, Dei Gratiâ Magnæ Britanniæ, Franciæ & Hiberniæ Rex, Fidei Defenſor.* GEORGE, by the Grace of God, King of Great-Britain, France, and Ireland, Defender of the Faith.

And on the Reverſe;

BRVN. ET L. DVX. S. R. I. A. TH. ET EL. 1720. that is, *Brunſwigæ & Luneburgæ Dux, Sacri Romani Imperii Archi-Theſaurarius & Elector.* 1720. Duke of Brunſwick and Lunenburg, High Treaſurer and Elector of the Sacred Roman Empire. 1720.

TABLE

TABLE XII.

A Table of Contractions uſed only in Writing, but ſcarce ever in Print in our Age.

A ec^{t} Account.
Ag^{t} againſt.
Adm^{r} Ad miniſtrator.
C^{r} Creditor.
Com^{r} Commiſſioner.
Dd. deliver'd.
D^{r} *for* Debtor.
Exec^{r} Executor.
Hon^{d} Honoured.
Jno John.
L^{r} Letter.
L. J. C. Lord Jeſus Chriſt.
Ma^{m} Madam.
M^{ty} Majeſty.
P^{d} paid.
q^{t} containing.
Rcd. received.
Servt Servant.
Sd ſaid.
wth with.
w^{n} when.
wch which.
w^{t} what.
ye the.
y^{t} that.
y^{is} this.
y^{r} your.
X^{t} Chriſt.
Xtian, Chriſtian.
Xmaſs, Criſtmas.

mt: is written often for *ment*, at the End of a word, as *Inſtrum^{t}*: *Commandm^{t}*: and *t* ſet a little above the laſt Letter, with a *Colon* under it, ſtands for *ant* or *ent*, in many other Words alſo; as *Coven^{t}*: *Covenant*, *Obed^{t}*: *Obedient*, &c.

con, with a Line or Daſh over it, goes for *tion*, at the end of a Word, as *Condicon*, Condition.

A Dash or Line over any Vowel, stands for *n* or *m*, thus, *Comon* for *Common*, *Wat* for *Want*, *Comet* for *Comment*.

Note, Some of these Contractions are used in Books that are printed on particular Subjects, as *Exec^rs*, *Adm^rs*, &c. in Law Books. *D^r*, *C^r*. *Acc^t*, in Books of Merchandize; but seldom in other Authors,

See more in the fourteenth Table.

TABLE XIII.

A Table of Numbers and Figures.

NUmbers are usually expressed either by these Seven Roman Capital Letters, I. V. X. L. C. D. M. which are called *Numerals*; or by these Ten Characters, (*viz.*) 1, 2, 3, 4, 5, 6, 7, 8, 9, which are called *Figures*, and 0, which is a *Cypher*.

Their Signification.

I. One.	1. One.
V. Five.	2. Two.
X. Ten.	3. Three.
L. Fifty.	4. Four.
C. One Hundred.	5. Five.
[illegible] Hundred.	6. Six.
[illegible]and.	7. Seven.
	8. Eight.
	9. Nine.
	0. Nothing.

Ob-

Obſerve concerning the *Numeral Letters*, that if a leſs *Numeral Letter* be placed before a greater, it takes away from the greater ſo much as the leſſer ſtands for: but being placed after a greater, it adds ſo much to it as the leſſer ſtands for: as the Letter V. ſtands for *Five*; but having I. placed before it, it takes *One* from it, and makes both ſtand but for *Four*, thus IV. But I. being ſet after V. it adds *One* to it, and makes it *Six* VI. Take notice of theſe Examples.

IV. Four.	V. Five	VI. Six.
IX. Nine.	X. Ten.	XI. Eleven.
XL. Forty.	L. Fifty.	LX. Sixty.
XC. Ninety.	C. Hundred.	CX. Hundred and ten.

Obſerve concerning the *Characters* or *Figures*, that *Cyphers* at the right-hand of *Figures*, increaſe their value ten times, as 1 One, 10 Ten, 100 Hundred, 7 Seven, 7000 Seven Thouſand: but at the left-hand they ſignify nothing at all, as 01, 001, make but *One*, 0002 is but *Two*.

A Figure at every Remove from the right-hand, encreaſes its Value ten times, as 9 *Nine*, 98 *Ninety-eight*, 987 *Nine-hundred-eighty-ſeven*.

1. One.	I.
2. Two.	II.
3. Three.	III.
4. Four.	IV.
5. Five.	V.
6. Six.	VI.
7. Seven.	VII.
8. Eight.	VIII.
9. Nine.	IX.
10. Ten.	X.
11. Eleven.	XI
12. Twelve.	XII.
13. Thirteen.	XIII.
14. Fourteen.	XIV.
15. Fifteen.	XV.
16. Sixteen.	XVI.
17. Seventeen.	XVII.
18. Eighteen.	XVIII.
19. Nineteen.	XIX.
20. Twenty.	XX.
21. Twenty-one.	XXI.
22. Twenty-two.	XXII.
23. Twenty-three.	XXIII.
24. Twenty-four.	XXIV.
25. Twenty-five.	XXV.
26. Twenty-six.	XXVI.
27. Twenty-Seven.	XXVII.
28. Twenty-eight.	XXVIII.
29. Twenty-nine.	XXIX.
30. Thirty.	XXX.
40. Forty.	XL.
50. Fifty.	L.
60. Sixty.	LX.

Note here that the Numbers are sometimes expreſs'd by ſmall Roman Letters as i. *one*, ii *two*, xvi. *ſixteen*, lxxviii. *ſeventy-eight*, &c.

70.

70. Seventy.	LXX.
89. Eighty.	LXXX.
90. Ninety.	XC.
100. One Hundred.	C.
200. Two Hundred.	CC.
300. Three Hundred.	CCC.
400. Four Hundred.	CCCC.
500. Five Hundred.	D. or IↃ.
600. Six Hundred.	DC. or IↃC.
700. Seven Hundred.	DCC. or IↃCC.
800. Eight Hundred.	DCCC. or IↃCCC.
900. Nine Hundred.	DCCCC. or IↃCCCC.
1000. One Thouſand.	M. or CIↃ.
1720.	M DCCXX. One Thouſand Seven-hundred and Twenty.

Note, that where Books, Chapters, Sections, and Verſes are cited, the *Numeral Letters* are generally uſed to ſignify the Book or Chapter, and the *Figures* to ſignify the Sections, Verſes, or ſmaller Parts; as *Exod.* xii. 17. Exodus, *the twelfth Chapter, and the Seventeenth Verſe.* So, *B.* IX. *Sect.* 24. ſignifies *Book the ninth,* and *the twenty-fourth Section.*

Figures are alſo uſed to expreſs the Things following, (*viz.*)

1. The Order or Succeſſion of Things, as *1ſt, 2d, 3d, 4th, 10th, 39th, firſt, ſecond, third,* &c.
2. The Fractions or Parts of a Thing, as $\frac{1}{2}$ *one half,* $\frac{1}{3}$ *one third part,* $\frac{1}{4}$ *one fourth,* or *quarter;* $\frac{2}{3}$ *two thirds,* $\frac{3}{4}$ *three quarters,* $\frac{5}{8}$ *five eighths,* &c.
3. The Numbers of Action, as 2^{ce} *twice,* 3^{ce} *thrice.*
4. The Size of Books, as 4to *Quarto,* 8° *Octavo,* 12° *Duodecimo,* or Twelves, 24° *Twenty-fours.*
5. The Months, as 7^{br} *September,* 8^{br} *October,* 9^{br} *November,* 10^{br} *December.*

TABLE

TABLE XIV.

A Table of Letters and other Marks uſed for whole Words in Money, Weights, Meaſures, &c.

LEtters and Marks

In Money.

l. a Pound, or 20 Shil.
s. or ſ. a Shilling, or, 12 Pence.
d. a Peny, or 4 Farthings.
q. a Farthing, *or thus,*
¼ One Farthing.
½ An Half-peny.
¾ Three Farthings.
8*l.* 16*s.* 7*d.* ¼. Eight Pound, ſixteen Shil. and ſeven pence Farthing.

Common Weights and Meaſures.

C. an Hundred Weight.
q. a Quarter of an Hundred.
℔. a Pound.
oz. an Ounce.
pwt. Penyweight.
hhd. Hogſhead.
gal. Gallon.
yd. Yard.
nl. Nail.
mo. Month.
d. Day.
h. Hour.
m. Minute.

Apothecaries Weights and Meaſures.

℔ Pound or Pint.
ℨ Ounce.
ʒ Dram *or* Drachm.
℈ Scruple.
gr. Grain.
ß. half.
ℨii. two Ounces.
℈iv. four Scruples.
ʒiſs. One Dram and a half.
gt. Drop.
m. Handful.

ana.

ana. equal Quantity.

Numbers.

6 + 2 ſix *more* two or ſix *encreaſed by* two.

6 — 2 ſix *leſs* two, or ſix *leſſen'd by* two.

6 x 2 ſix *multiply'd by* two.

$\frac{6}{2}$ ſix *divided by* two,

6 = 3 + 3 ſix *is equal to* three *more* three.

The Seven Wandring Stars, called, The Seven Planets,

☉ The Sun.
☽ The Moon.
♄ Saturn.
♃ Jupiter, *or* Jove.
♂ Mars.
♀ Venus.
☿ Mercury.

But by the beſt Philoſophers in our Age, the *Sun* is ſuppoſed to reſt in the Centre, and that the *Earth* is a Planet, and then is ſometimes marked thus ♁

According to the Vulgar Philoſophy, the Planets may be thus deſcribed in their Order.

The *Earth*, the Centre of the World,
Sees all the Planets round her hurl'd;
The *Moon* keeps always near:
Then *Merc'ry*, *Venus* and the *Sun*,
And *Mars* and *Jove* their Circuits run,
And *Saturn*'s higheſt Sphere.

Or thus, *according to the new Philoſophy.*

Firſt *Saturn*, *Jupiter*, and *Mars*,
Then rolls the *Earth* among the Stars,
And round the *Earth* the *Moon*:

Venus and *Mercury* are next,
The *Sun* is in the Centre fixt,
And makes a glorious Noon.

The Twelve Heavenly Signs or Conſtellations, or Companies of fixed Stars, thro' which the Sun paſſes in a Year.

♈ *Aries*, or the Ram.
♉ *Taurus*, the Bull.
♊ *Gemini*, the Twins.
♋ *Cancer*, the Crab.
♌ *Leo*, the Lion.
♍ *Virgo*, the Virgin.
♎ *Libra*, the Scales.
♏ *Scorpio*, the Scorpion.
♐ *Sagittarius*, the Archer.
♑ *Capricornus*, the Sea-Goat.
♒ *Aquarius*, the Water-pot.
♓ *Piſces*, the Fiſhes.

The Twelve Signs may be thus deſcribed.

The *Ram*, the *Bull*, the heavenly *Twins*,
And near the *Crab* the *Lion* ſhines,
The *Virgin* and the *Scales*:
The *Scorpion*, *Archer* and *Sea-Goat*,
The Man that holds the *Water-pot*,
And *Fiſh* with glittering Tails.

The

The laſt TABLE.

I Perſuade my ſelf that I ſhall gratify many of my Readers, by inſerting here ſeveral Copies compoſed for the Uſe of Children at the Writing-School.

I. *Copies containing Moral Inſtructions, beginning with every Letter of the Alphabet.*

ATtend the advice Of the old and the wiſe.
Be not angry nor fret, But forgive and forget.
Can you think it no ill, To pilfer and ſteal?
Do the Thing you are bid, Nor be ſullen when chid.
Envy none for their wealth, Or their honour or health.
Fear, worſhip, and love, The great God above.
Grow quiet and eaſy, When fools try to teize ye.
Honour father and mother, Love ſiſter and brother.
It is dangerous folly, To jeſt with things holy.
Keep your books without blot, And your clothes without ſpot.
Let your hands do no wrong, Nor backbite with your tongue.
Make haſte to obey, Nor diſpute or delay.
Never ſtay within hearing Of curſing and ſwearing.
Offer God all the prime Of your ſtrength and your time.
Provoke not the poor, Tho' he lie at your door.

Quaſh all evil thoughts, And mourn for your faults.

Remember the lyar Has his part in hell fire.

Shun the wicked and rude, But converſe with the good.

Tranſgreſs not the rule, Or at home, or at ſchool.

Vie ſtill with the beſt, And excel all the reſt.

When you are at your play, Take heed what you ſay.

X Excuſe, but with truth, The ſollies of youth.

Yield a little for peace, And let quarrelling ceaſe.

Zeal and Charity join'd, Make you pious and kind.

Note, *The Letter* X *begins no Engliſh Word, ſo that we muſt begin that Line with* Ex, *unleſs the Reader will chuſe this inſtead of it,* (viz.)

X is ſuch a croſs letter, Balks my morals and metre.

II. *Copies containing the whole Alphabet, or the Twenty-four Letters.*

Knowledge ſhall be promoted by frequent exerciſe.

Happy hours are quickly follow'd by amazing vexations.

Quick-ſighted men by exerciſe will gain perfection.

A dazling triumph quickly flown, is but a gay vexation.

III. *Copies compoſed of ſhort Letters to teach to write even with eaſe*

Virtue in an eminent ſtation raiſes our eſteem.

Art comes in to imitate or aſſiſt nature.

Our

Our moſt virtuous actions are not meritorious.
Converſation is a ſweet entertainment to wiſemen.
Some inconveniencies await our eaſieſt moments.
A covetous, or an envious man, is never at reſt.

In Verſe.

Aſtronomers can trace A comet's various race.
Nor ſnow, nor ice, nor rain, Were ever ſent in vain.
No meaner creatures can Converſe or act as man.
Here no man is ſecure To ſin or mourn no more.

THE CONCLUSION.

IT may not be amiſs to conclude this little Book with a ſhort View of the unſpeakable Advantages of *Reading* and *Writing*.

The Knowledge of *Letters* is one of the greateſt Bleſſings that ever God beſtowed on the Children of Men. By this means we preſerve for our own Uſe, through all

our Lives, what our Memory would have loſt in a few Days, and lay up a rich Treaſure of Knowledge for thoſe that ſhall come after us.

By the *Arts* of *Reading* and *Writing*, we can ſit at home and acquaint our ſelves what is done in all the diſtant Parts of the World, and find what our Fathers did long ago in the firſt Ages of Mankind. By this means a *Briton* holds Correſpondence with his Friend in *America* or *Japan*, and manages all his Traffick. We learn by this means how the *old Romans* lived, how the *Jews* worſhipped: We learn what *Moſes* wrote, what *Enoch* propheſied, where *Adam* dwelt, and what he did ſoon after the Creation; and thoſe who ſhall live when the Day of Judgment comes, may learn by the ſame means what we now ſpeak, and what we do in *Great-Britain*, or in the Land of *China*.

In ſhort, the *Art of Letters* does, as it were, revive all the paſt Ages of Men, and ſet them at once upon the Stage; and brings all the Nations from afar, and gives them, as it were, a general Interview: ſo that the moſt diſtant Nations, and diſtant Ages of Mankind, may converſe together, and grow into Acquaintance.

But the greateſt Bleſſing of all, is the Knowledge of the *Holy Scripture*, wherein God has appointed his Servants in antient Times to write down the Diſcoveries which he has made of his Power and Juſtice, his Pro-

Providence and his Grace, that we who live near the end of Time may learn the way to Heaven and everlasting Happiness.

Thus *Letters* give us a Sort of Immortality in this World, and they are given us in the Word of God to support our immortal Hopes in the next.

Those therefore who wilfully neglect this sort of Knowledge, and despise the *Art of Letters*, need no heavier Curse or Punishment than what they chuse for themselves, (*viz.*) *to live and die in Ignorance both of the Things of God and Man.*

If the Terror of such a Thought, will not awaken the Slothful to seek so much acquaintance with their *Mother-Tongue*, as may render them capable of some of the Advantages here described; I know not where to find a *Persuasive* that shall work upon Souls, that are sunk down so far into brutal Stupidity, and so unworthy of a reasonable Nature.

The END.

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